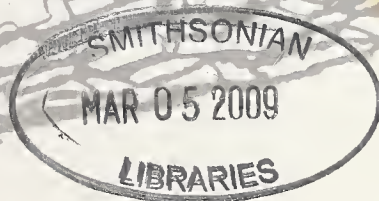


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20 **ONCE UPON A TIME IN HONG KONG** From kung-fu to comedy, classic films mark the Freer's Tenth Annual Made in Hong Kong Film Festival.

26 **ASIAN GAMES: THE ART OF CONTEST** Many of our most familiar games—chess, backgammon, Parcheesi, Ludo, Snakes and Ladders, and playing cards—came to us from Asia.

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Annual Record 2004

DIRECTOR'S LETTER



SHIPPING NEWS

Awash on a sea of foam-white porcelains, the shattered hull of a Japanese fishing boat fills the Sackler pavilion. Visitors gasp in awe as they round the entrance for the first time. Shock cedes to wonder as they see tons of china fragments disgorged from the ship's broken belly and a myriad of blanc-de-chine Guanyins strewn unceremoniously amidst the crockery.

Artist Cai Guo-Qiang's *Reflection* merits its title, playing on notions of transience, crushed hopes, and dashed dreams. The physical immediacy of its huge, rust red timbers contrasts with the brittle whiteness of the porcelains—but *Reflection* does not stand in isolation.

It connects to the theme of a concurrent exhibition, *Iraq and China: Ceramics, Trade, and Innovation*, which tells the extraordinary story of how, twelve hundred years ago, Iraqi potters reacted to the sudden popularity of imported Chinese whitewares. In response, they invented three of the most important techniques in ceramics: tin glaze, luster, and blue-and-white. All three techniques eventually converged in Renaissance Italian majolica.

Iraqi traders imported the Chinese whitewares by sea into Basra, where the potters were located. From there, the Iraqi pottery trade ranged from Spain to Southeast Asia. The theme of sea trade between China and the Middle East, along what is known as the Spice Route, provides a counter to our long-standing exhibition on the overland route, the Silk Road. Above all, the exhibition helps, in its modest way, to focus visitors' attention on one of Iraq's many contributions to world culture. In addition to being a center for Islamic ceramic production, the ninth century was, we must not forget, the era when Baghdad was regarded as the center of scholarship, the home of the "House of Wisdom." There, the learned studiously translated works of Ancient Greek philosophy, medicine, and mathematics that served, through the intermediary of the Islamic world, to fuel the scholasticism of medieval Europe.

'REFLECTION' ARRIVES BY SHIP, TRAIN, AND TRUCK.
A LUNAR ECLIPSE LIGHTS THE EVENING. CAI GUO-QIANG'S
BOAT PASSES IN FRONT OF THE BRIGHT, BUT DISAPPEARING
MOON, WITH ALL THE MAKINGS OF A MODERN FOLK TALE.



Links abound throughout the Sackler and the Freer, and our aim is to provide visitors with a host of starting points from which to create their own journeys of exploration. The pre-Islamic world unfolds in *Caravan Kingdoms: Yemen and the Ancient Incense Trade*, an exhibition that leads visitors on another fabled passage: the incense route that, more than twenty-five hundred years ago, brought fame and wealth to the southern Arabian Peninsula. Fifty years ago, Wendell Phillips—a young, bold explorer barely into his thirties—founded the American Foundation for the Study of Man and set out on an unprecedented archaeological expedition to explore unknown Yemen. He and his team unearthed exquisite alabasters and bronzes, uncovered ancient scripts, and became the first Westerners granted permission to enter Marib, the fabled city of the legendary queen of Sheba.

Loan exhibitions such as these are enticing because they extend the range of visual experience by supplementing and commenting on our own holdings. We are also expanding the Freer and Sackler's reach well beyond the gallery walls as we build lasting relationships with institutions here and abroad. Our exhibition series *Asia in America* offers an opportunity for sister collections in North American museums to profile their holdings of Asian art in any manner they see fit. We are establishing protocol agreements with several government agencies abroad to facilitate long-term exchange of both works of art and personnel. We are reviving the museum's long-standing relationship with the University of Michigan, and in recent months our conservation department has taken the lead in setting up a conservation studio for ancient bronzes in the National Museum of Cambodia in Phnom Penh.

All told, it has been an incredible journey and a wonderful year of exhibitions at the Freer and Sackler. I hope you have visited often enough to know that you cannot step into the same museum twice. With each visit comes further exploration, increased enjoyment, and a deeper understanding of the arts and cultures of Asia.

—JULIAN RABY



Mad About Painting

HOKUSAI: PROLIFIC PAINTER, PRINTMAKER, AND DRAFTSMAN

Stamped at the bottom of the painting is the bright red seal of a single character: “one hundred.” The esteemed Japanese artist Katsushika Hokusai thought that if he lived to be one hundred, his work would be perfect, and if he somehow managed to live beyond that age, transcendent. “If only heaven would give me another ten years . . . another five years . . . I could become a truly great painter,” he wrote in 1849, the year of his death. Born in the great metropolis of Edo in 1760, Hokusai mastered the art of creating woodblock prints and illustrated books, for which he is internationally recognized today. His paintings, however, take center stage when the museum presents an unprecedented exhibition of this consummate master’s work from March to May 2006. Charles Lang Freer collected Hokusai’s paintings more than a century ago, and today the Freer Gallery is recognized as having the most comprehensive collection of Hokusai’s works in the world, from his early efforts to paintings that he strove at the end of his life to make even better—before time ran out.



The Enlightened Side

NEW INDIAN GALLERIES SET BUDDHA ON THE RIGHT PATH

When the Buddha frieze was first installed in 1949, no instruction booklet was provided to tell which piece went where. The four great life events of the Buddha were arranged so the narrative read from left to right, similar to a sentence in a book. This stone frieze, made of sparkling schist in ancient Gandhara during the late second or early third century, has stood in the Freer for the last fifty years . . . well, backwards. The recent reinstallation and expansion of the Indian galleries presented the opportunity to reassess the frieze and place the panels in their proper order. “I looked at the Buddha frieze again and thought how devotees would have walked clockwise around the stupa [reliquary mound] with their auspicious—or right—side toward the relics enshrined within,” recalls Debra Diamond, curator. The eminent linguist Richard Salomon confirmed her hunch after he examined the sculpture carefully. Salomon also deciphered a mysterious clue: he translated the small mason’s marks on the bottom of each stone, which revealed the proper order for installation.

FROM RIGHT TO LEFT, THE FOUR GREAT LIFE EVENTS OF THE BUDDHA: BIRTH FROM HIS MOTHER QUEEN MAYA’S SIDE, HIS ENLIGHTENMENT, HIS FIRST SERMON IN THE DEER PARK, AND FINALLY, HIS DEATH, OR PARINIRVANA.

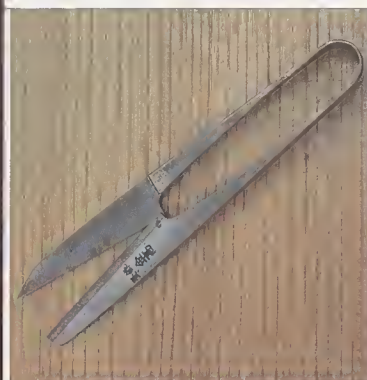
About Face

EXTREME MAKEOVER KABUKI STYLE

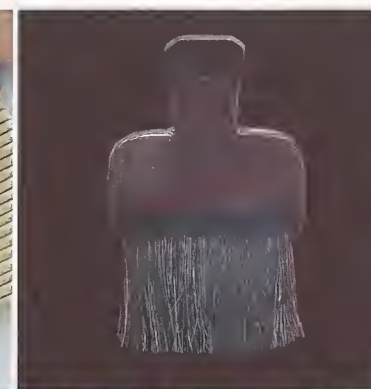
White makeup is spread across her face, neck, and upper back, creating a blank canvas. The eyebrows vanish; the lips turn ghostly white. She could be a cloud. One face disappears and another one slowly emerges as if from another world, porcelain pale. Powder is then dabbed on, followed by makeup on the cheeks the color of bubble gum. Cool white cream covers that before red and black lines are traced around the eyes, slowly bringing the face into focus. Cherry-red lipstick, like a painter’s seal, completes the portrait.

Kabuki theater begins backstage. At the Freer, during the Cherry Blossom Festival, the usually closed-door rituals of a Kabuki dancer’s dressing room unfolded before our eyes. Master dancer Hanayagi Shifu and her young protégé Hanayagi Shinou had less than two hours to prepare their makeup and kimonos before going onstage. A tatami mat delineated the dressing area. Kimonos and obis lay strewn on nearby tables. A wig bedecked with bangles and blossoms adorned Shifu’s head. Hanayagi Shifu’s stage name means “Purple Zephyr.” As is traditional in the classical arts, she has given part of her name to her disciple, who now is known as “Purple Rabbit.” The transformation is complete.





FAR LEFT, A CHINESE PALM FIBER SMOOTHING BRUSH. OTHER TOOLS, FROM TOP TO BOTTOM INCLUDE SPECIAL SCISSORS, ROUND KNIVES, CHINESE PASTE BRUSHES, A JAPANESE TAPPING BRUSH, ROLLS OF PAPER, AND A JOINING BRUSH AND PASTE.



Conservation Studio

MODERN AND TRADITIONAL TOOLS HELP BRING PAINTINGS BACK TO LIFE

With the discerning eye of a jeweler, a conservator carefully tweezes away fibers remaining on the back of a thirteenth-century Japanese bodhisattva that Charles Lang Freer acquired one hundred years ago. Working on what starts to resemble an ancient jigsaw puzzle, he next takes pieces of irradiated silk to infill losses on the painting's back. To his right he keeps tweezers, handmade brushes, and beakers of purified water at the ready. The meticulous work is slow and exacting, but when a work of art is eight hundred years old, it takes time to get it back into shape. After several months of conservation triage, the painting is given a new paper lining. The adhesive of choice—wheat starch paste—has been aged ten years to allow for maximum flexibility when the restored scroll is rolled. The East Asian Painting Conservation Studio cares for the museum's painting collections. In the Freer Gallery's lifetime, thousands of Chinese and Japanese screens and scrolls have had a brush with conservation to slow the aging process.

Facts+Figures

- ⊗ SINCE 1923, THE EAST ASIAN PAINTING CONSERVATION STUDIO HAS CARED FOR MORE THAN SEVEN THOUSAND PAINTINGS.
- ⊗ IBOTA, A WAXY POWDER SECRETED BY INSECTS, IS SOLD AS A TRADITIONAL CHINESE MEDICINE. IT IS

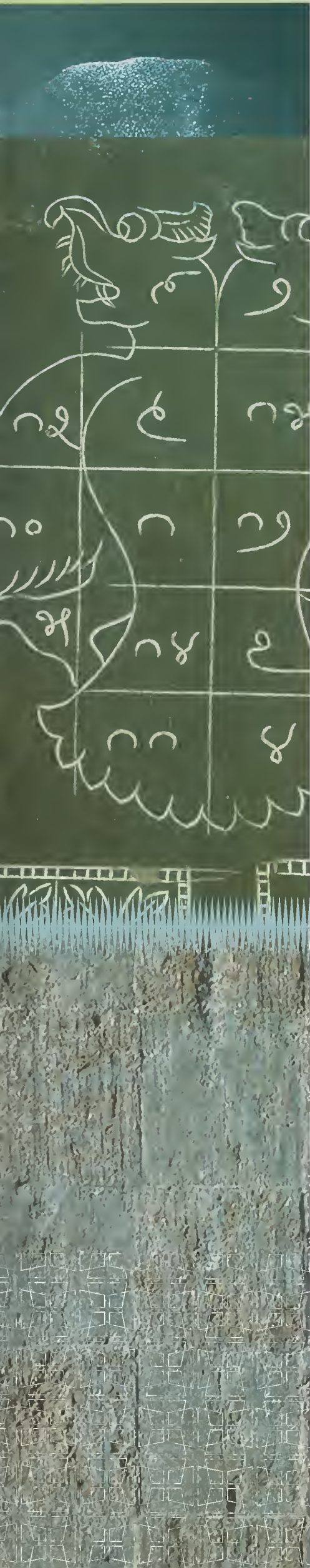
- ALSO USED TO SMOOTH THE BACK OF FRESHLY REMOUNTED PAINTINGS.
- ⊗ BEFORE IT IS UTILIZED TO REPAIR HOLES IN PAINTINGS, SILK IS ARTIFICIALLY AGED WITH ELECTRON-BEAM RADIATION AT THE NATIONAL NUCLEAR RESEARCH CENTER IN TAKASAKI, JAPAN.

- ⊗ MOUNTING BRUSHES ARE MADE FROM THE HAIR OF DEER, SHEEP, BEAR, HORSE'S TAIL, AND *MUJINA* (RACCOON DOG), A BADGERLIKE ANIMAL NATIVE TO JAPAN.
- ⊗ TRADITIONALLY, CONSERVATORS USE ALDER CONES, GARDENIA PODS, SAFFLOWER PETALS, CLOVES, AND

- ACORN CAPS TO DYE SILK AND PAPER.
- ⊗ THE FREER MAINTAINS ONE OF ONLY THREE EAST ASIAN PAINTING CONSERVATION STUDIOS IN THE COUNTRY; THE OTHER TWO ARE AT THE METROPOLITAN MUSEUM OF ART IN MANHATTAN AND THE MUSEUM OF FINE ARTS IN BOSTON.



EXHIBITIONS



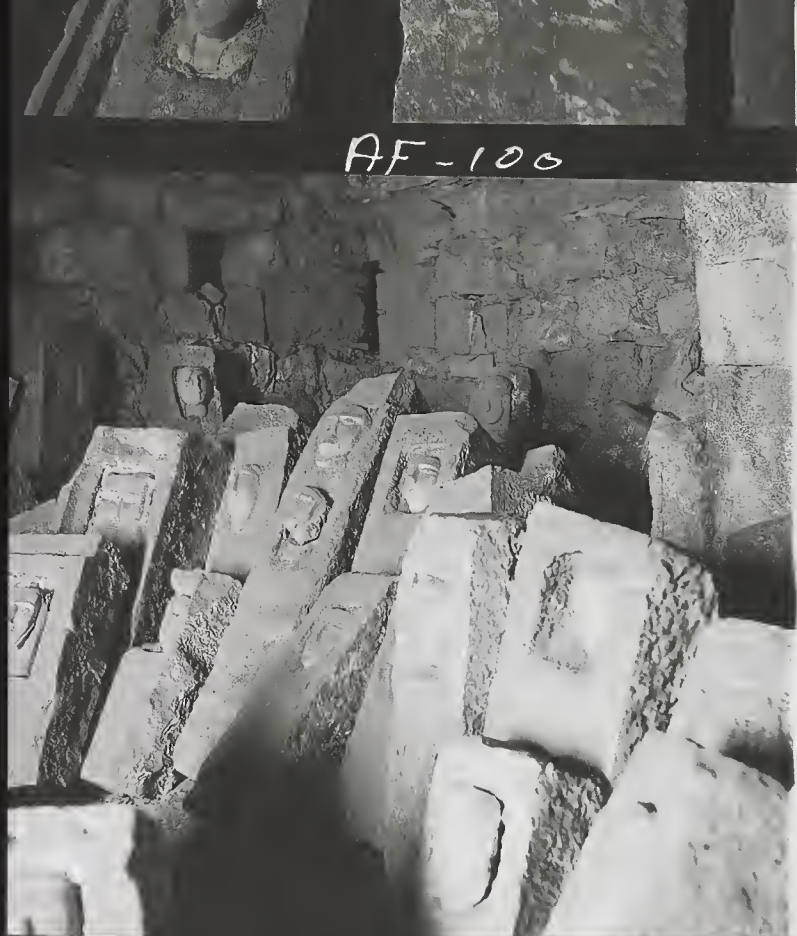


2500 YEARS AGO,

FRANKINCENSE AND MYRRH BURNED
THROUGHOUT THE KINGDOMS OF SOUTHERN ARABIA.
50 YEARS AGO, WENDELL PHILLIPS UNEARTHED
THE SAND-COVERED RUINS ALONG THE ANCIENT
INCENSE TRADING ROUTE.



[UNCOVERING YEMEN]



AF-100



AF-98



AF-100



"Time fell asleep here, and the husks of ancient civilizations were buried deep in sand, preserved like flowers between the leaves of a book. The ... land was rich with the spoils of time, and I wanted to unearth some of those riches, digging down through sand and centuries to a glorious past." —WENDELL PHILLIPS

WITH EXPLORERS CLUB FLAG NO. 143 FLYING

from the first of thirteen Dodge Power Wagons weighing nearly three tons each, the newly formed American Foundation for the Study of Man (AFSM) rolled out one of the earliest expeditions intent on unearthing hidden Arabia. The calendar said April 1950, but the landscape all around the explorers spoke of places that disappeared thousands of years ago. The expedition team went not only back in time but also straight down into the sands, where layer upon layer of abandoned cities lay buried. One civi-

ON THE OPENING PAGES, THE RAMLAT AS-SABATAYN LANDSCAPE; ARCHAEOLOGIST WENDELL PHILLIPS IN TRADITIONAL HEADRESS. FAR LEFT, FUNERARY STELAE FROM MARIB, 6TH–4TH CENTURY BCE. LEFT, SCENES FROM AFSM EXCAVATIONS IN YEMEN. LOCAL BEIHANI BOYS HIRED TO CLEAR THE SITES OFTEN BALANCED BASKETFULS OF SAND ON THEIR HEADS.

lization began where an earlier one left off, their histories preserved in sand.

This was the home of the ancient incense road, where the vehicle of choice was the camel. Magical fragrances of their precious cargoes of frankincense and myrrh wafted through the air as caravan after caravan ambled its way to markets. Perhaps they would find evidence, too, of the fabled Sabaean queen—the queen of Sheba—whose legendary encounters with King Solomon are noted in the Bible, the Qur'an, and the Ethiopian holy book. The

sound of gunshots in the distance—a customary desert greeting in Southern Arabia—frequently jolted the team of explorers back to the present.

At the helm of the expedition was Wendell Phillips. Three years earlier, Phillips—young, handsome, brilliant, and armed with degrees in paleontology and geology from the University of California at Berkeley—had been the leader of "From Cairo to Cape Town," the largest expedition ever to leave from the United States. It lasted twenty-six months and included a team of more than fifty scholars, scientists, and technicians. During that expedition the Aga Khan summoned Phillips to his lavish hunting camp in Africa's Serengeti Plain. The former president of the League of Nations Assembly and the Muslim spiritual leader of the Islamic world told the adventurer, "Africa has been traversed for centuries. Turn your eyes east, young man. The last great unexplored area is Arabia." Those few words changed Phillips's life forever. East it was.

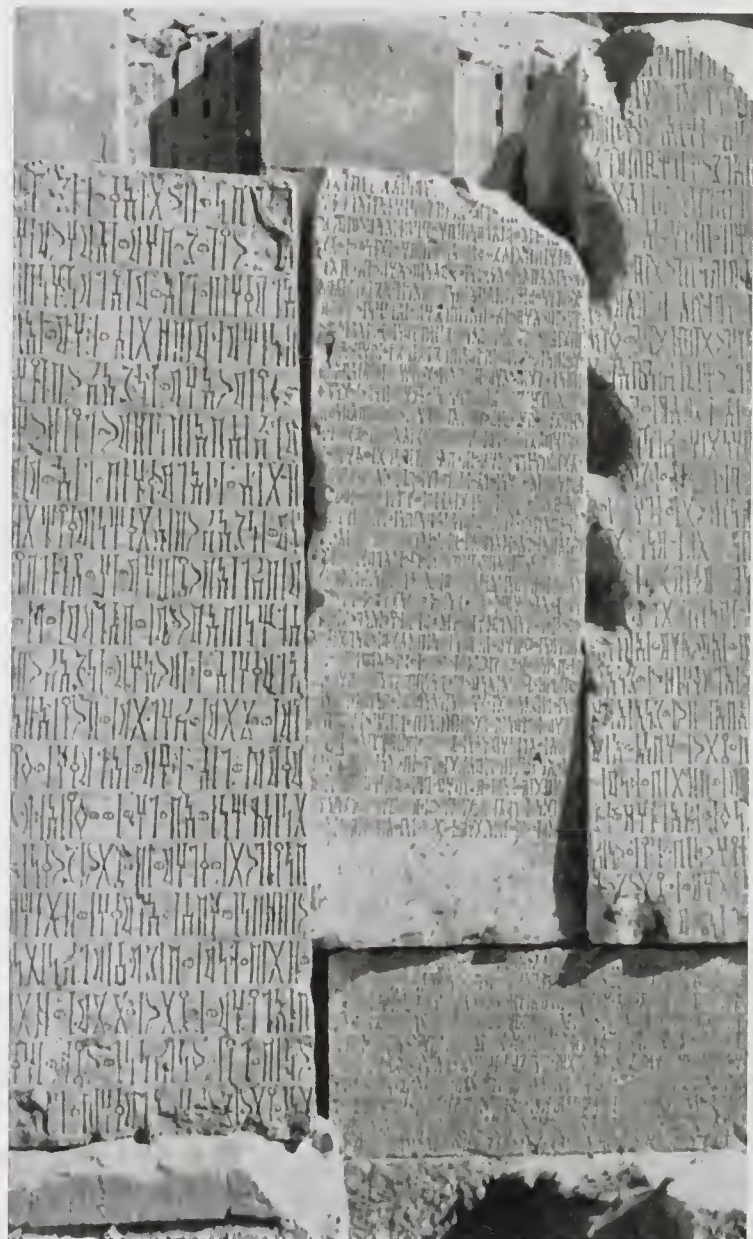
THE FIRST TIME PHILLIPS SAW SOUTHERN ARABIA BY PLANE IN THE LATE 1940S, ALL HE COULD SEE WAS THE SAND BELOW HIM,

and all he could imagine were the great cities buried beneath. “Whenever you see a high mound,” Phillips later advised his team, “go investigate because it’s probably an ancient city. The higher up you are, the easier it is to see your enemy.”

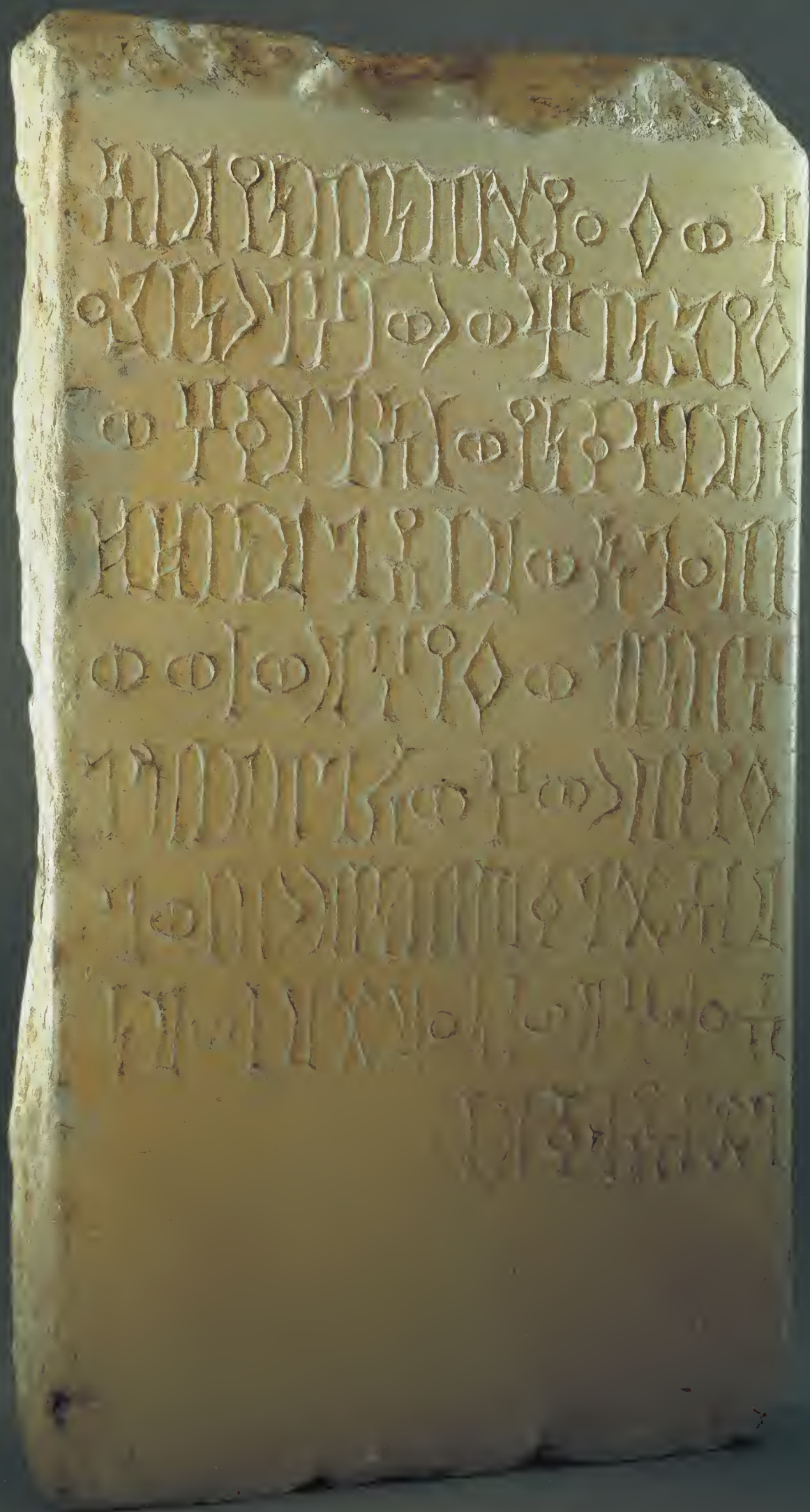
Even as a child Phillips enjoyed exploring and possessed a curiosity about things beyond his years. “Wendell had a great interest in ancient life,” remembers his sister Marilyn Phillips Hodgson, who now heads the American Foundation for the Study of Man. “Wendell was crazy about Roy Chapman Andrews, fabled explorer of Mongolia, whom he’d later meet, and Lowell Thomas, discoverer of the real Lawrence of Arabia, who became like a second father to us both.”

Phillips chose the south gate of the cemetery of Tamna, the capital of the ancient kingdom of Qataban located in the Wadi Beihan, as the site of the expedition’s first dig. It only took the removal of a few feet of sand before Tamna began to reveal itself. Each object was a story waiting to be told. The team of archaeologists found sherds, inscriptions on stone, and exquisite ibex heads carved in alabaster, plus layers of ash that proved Tamna itself was destroyed by fire nearly two thousand years ago. Further along in their dig they were startled by a frantic call. “Ya sahib!” One of the local workmen wanted them to come and see what looked like a human ear sticking out of the ground. Phillips and his team were overjoyed as they watched the workmen clear away the sand. Slowly the piece revealed itself to be what the AFSM team named “Miriam,” the startlingly beautiful alabaster head of a young woman dating from approximately the first century BCE. Remarkably, still evident was some of the blue lapis lazuli frequently used in ancient statues to define the eyes. After two thousand years of being buried in sand, “Miriam” was brought to AFSM headquarters to be numbered, catalogued, described, and photographed. As with all objects he discovered, Phillips took detailed notes in his field book. When the team came across inscriptions carved into stones too large to move, Professor Father Albert Jamme, an epigraphist, made latex squeezes by spreading rubbery goop directly onto the stone. When it dried, he peeled it away like a bandage, and the three-dimensional inscription was captured.

One wall inscription revealed the word WBLQS. Could this be a reference to Bilqis, the traditional name of the queen of Sheba, whose kingdom was located about forty miles away in Marib? Although this area was off limits to foreigners, it was always on Phillips’s mind, and he wanted to dig there the following year. He hoped to find evidence not only of the ancient kingdom of Saba and the legendary queen but also of one of the wonders of the ancient world: the Marib dam that helped the desert to flower



TOP TO BOTTOM, ALABASTER STATUE OF SEATED FIGURE, TAMNA, FIRST HALF OF 1ST CENTURY CE; INSCRIBED STELAE FROM THE MAHRAM BILQIS LIBRARY; TEMPLE STAIRS AT TAMNA; PROFESSOR HONEYMAN HOLDING THE ALABASTER HEAD OF “MIRIAM.” OPPOSITE PAGE, RIGHT, STELA DEDICATED TO THE GOD ALMAQAH. FAR RIGHT, THE EXPEDITION IN TAMNA; YEMEN BY AIR; WENDELL PHILLIPS AND TEAM IN TAMNA; THE ENTRANCE TO THE OLD BAZAAR IN SANAA; MUK-ULLAH, WHERE THE EXPEDITION LANDED; AND YEMENI DANCING GIRLS, WHO DIPPED THEIR HAIR IN CAMEL URINE TO GIVE IT CURL AND SHINE. PHILLIPS WROTE THAT IT CLEARLY APPEALED MORE TO THE EYE—THE SMELL ALONE KEPT AFSM MEMBERS AT A DISTANCE.

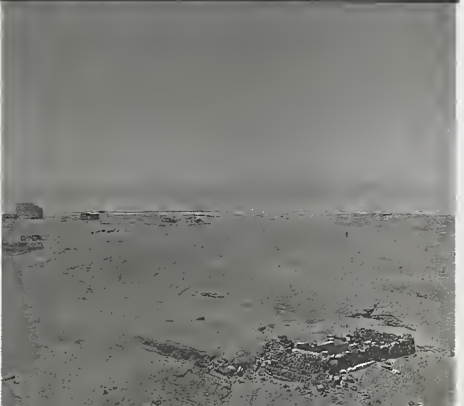
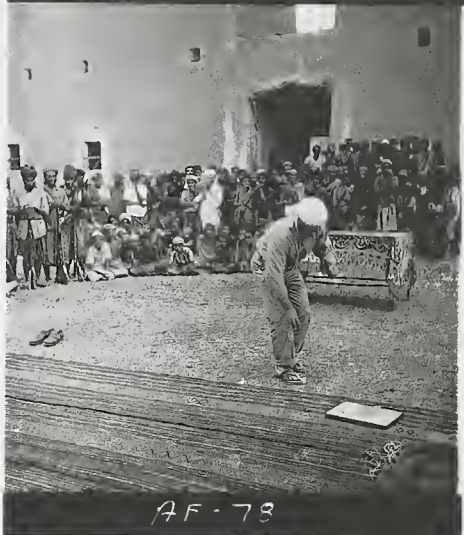






PHILLIPS STANDS WITH YEMENI MEN, INCLUDING SHEIK AL-BARHI (CENTER), A LEADER OF THE BAL HARITH TRIBE, AND A CHILD IN THE DESERT. RIGHT, TOP TO BOTTOM, TREASURES FROM ANCIENT YEMEN INCLUDE INCENSE BURNERS AND A VOTIVE ALTAR; A STELA DEPICTING AN OFFERING TO THE SUN GODDESS SHAMS; A STELA OF A WOMAN HOLDING A SHEAF OF WHEAT; A FRIEZE OF IBEX; AND GOLD AND JEWELRY FOUND IN COLLECTIVE BURIALS.





when the water flowed. With youth and pluck on his side—after all, he was barely thirty—Phillips decided to write a letter to H.R.H. Prince Abdullah, foreign minister of Yemen, at his palace in Sanaa. “No American explorer,” Phillips reminded himself, “no English explorer, had ever visited the city of the Queen of Sheba. No real excavation had ever taken place. Marib was a closed area within a forbidden land. So far as I knew, no one had ever been able to talk to the present king about Marib.”

When Phillips received a reply in the mail, it contained an invitation for an audience with the king of Yemen. “My dream had come true,” Phillips later wrote. For the first time in history, the king granted a foreign team permission to dig in Marib.

“...Here we were on our way to the Queen of Sheba's city! We were going to see it with our own eyes, plan the work of excavation we would do there. Unless you have had a deep dream of several years come true you cannot possibly imagine my feelings.” —WENDELL PHILLIPS

AS THEY APPROACHED MARIB FOR THE FIRST TIME, RIDING OVER THE DUNES, THE EIGHT GIANT COLUMNS

sticking out of the landscape in the distance must have seemed like a mirage. Phillips and the team, including Dr. Frank Albright, field director and chief archaeologist, and Professor Jamme, jumped out of their vehicles for a closer look. Could this be the remains of the Temple of Bilqis? When they arrived in town, their enthusiasm soon turned to fear as they were greeted by angry tribesmen and soldiers, some with their faces menacingly painted indigo. Despite reassurances that the king himself

had given permission for the excavation, Phillips and his colleagues were kept under guard for the night. In the morning they were set free.

Within a few days the team was able to get to work. Local workmen, boys, and dozens of teams of oxen cleared the sand that had blown over the ancient city for more than two millennia. The sand soon gave way to what appeared to be a grand hall lined with tall pillars, stairways that led to now-vanished upper stories, as well as bronze and alabaster sculptures. Inscriptions found on an exterior masonry wall and “squeezed” by Professor Jamme revealed that a series of kings and priests had constructed various parts of the sanctuary and that this pre-Islamic culture worshiped the ancient Sabaean moon god Almaqah. The

entry hall, known also as the Peristyle Hall, yielded hundreds of fragmentary bronze statues, the largest and most complete of which depicted Madakarib, the seventh-century BCE ruler. Phillips and his team dug down into the sands and found an archaeologist's version of heaven: they were ecstatic. Unfortunately, the political climate worsened in Yemen to the point that

FAR LEFT, PHILLIPS IS MADE A SHEIKH OF THE BAL HARITH TRIBE AND NAMED SHEIKH HUSSEIN ALI AL HARITHI; SHOOTING RUINS IN THE DESERT. LEFT, BRONZE STATUE OF MADIKARIB, RULER OF MARIB IN THE SIXTH CENTURY BCE. RIGHT, EXCAVATION OF THE PERISTYLE HALL; PHILLIPS PLAYS THE LATEST RECORDINGS BY GENE KRUPA, BENNY GOODMAN, AND LIONEL HAMPTON TO YEMENI TRIBESMEN; PHILLIPS AND DR. FRANK ALBRIGHT POSE WITH THE STATUE OF MADIKARIB SOON AFTER ITS DISCOVERY; MINING SALT AT AIYADIN.



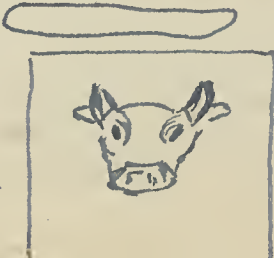
I am held prisoner with Eileen and expedition staff at Mareb.
Our situation really hopeless. Following cable just sent Truman.

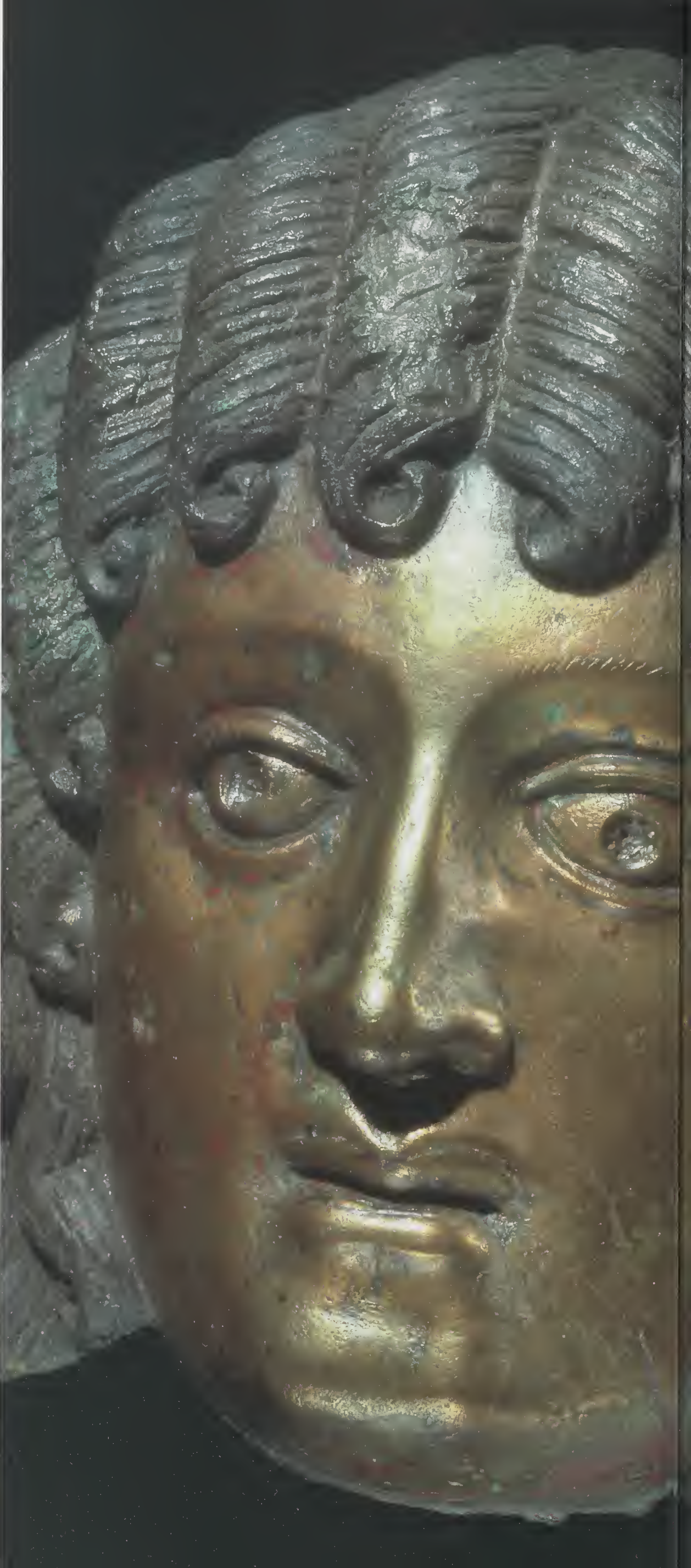
My American Foundation for Study of Man expedition to Queen of Sheba's capital, Mareb, Yemen, is in desperate situation. Stop. My relief convoy with Navy medical supplies, food, gasoline, forbidden to reach us by King Armed of Yemen. Stop. Please personally intervene with King Armed to hold off his tribal soldiers and allow me to evacuate my American scientists and technicians. Unless your immediate action is taken, American lives will be gravely endangered. My grateful thanks. Stop.

Sam. Yemen divided in half between King Armed and Prince Haesan. Expedition caught in between and we'll never survive unless America throws weight urgently to save our lives. Stop. Tell Lowell, Col. Johnson, and Tim to impress on Truman that we are surrounded. Unable to escape and at mercy of the wildest tribal soldiers of Yemen. Stop. I am smuggling these cables out by desert runner to Beihan, as we are completely out off. Stop. Sorry, Sam. I waited until the last minute.

Wendell

F.C. #	LOCUS	ITEM	DIMENSIONS IN CM.	MATERIAL	DATE	PHOTO #	MISC.	DATE OF FIND
1534	ROOM #1	INSCRIBED BASE	15x7x6.5	LIMESTONE	X			18 MAR
1539	"	"	9.5x6.5x5	"	X	8		"
1540	"	"	10x8x6	ALABASTER	X	63		"
1541	"	INSCRIBED FRAGMENT	8x6x4.5	"	X			"
1542	"	"	8x6x6	"	X			"
1543	"	FEMALE HEAD	13x11x9	"	X	4	WITH HAIR; EYE SOCKETS EMPTY; NOSE UNBROKEN.	"
1544	"	DECORATED FRAGMENT	19x13x6	LIMESTONE	X			"
1545	"	LEE OF VESSEL	6.5x6x4	ALABASTER	X			"
1546	"	FOOT	4x4x3	"	X			"
1547	X	BULL'S HORN	3x1.5	"	X			"
1548	"	EYE SOCKET	3.5x2	LIMESTONE	X			"
1549	"	RIMSHEED	11x6	POTTERY		97		"
1550	"	"	9x7	"				"
1551	"	"	9x7	"				"
1552	"	"	7.5x6	"				"
1553	"	SHOULDER SHERD	9x5	"				"
1556	"	FEMALE HEAD	20x10x7.5	ALABASTER	X	4	LONG NECK; FLAT BACK; EYE SOCKETS INTACT.	19 MAR
1557	"	FEMALE FIGURINE	24.5x15.5x7	"	X	1		"
1558	X	TABLET FRAGMENT	7x6x3	"				"
1559	"	INSCRIBED CYLINDER	6x4.5	"	X			"
1560	"	RIMSHEED	11x8	POTTERY				"

"B" PHOTO #	MISC.	DATE OF FIND
	<p>PROBABLE GAMING STONE</p> <p>SMALL; PLAIN; FOUND TOGETHER</p> 	<p>26 MAR</p> <p>"</p> <p>"</p> <p>"</p>





the team abandoned its work, equipment, and recovered artifacts and was forced to flee to neighboring Oman. The last twenty-four hours of their stay was a harrowing experience. Phillips even sent a telegraph to President Harry Truman back in the United States to alert him of the team's dire situation.

"I'm proud to continue my brother's work. Wendell was like a guardian angel to me. It wasn't my life plan, but after my first excavation at Marib, it became my passion."

—MERILYN PHILLIPS HODGSON

ONCE OUT OF YEMEN, PHILLIPS AND THE TEAM WORKED IN OMAN FOR 10 MORE YEARS.

Phillips was named Mustashar Sultan of Muscat and Oman by Sultan Said bin Taimur, sultan of Muscat and Oman. Sadly, Phillips was never able to return to the city of Marib to complete the work he loved best. While the shifting sands reburied everything they had unearthed, including all but the tops of the columns of the Peristyle Hall, he set out to write about his experiences—the good, the bad, and the unexpected—and in 1955 published the book *Qataban and Sheba*, which hit the *New York Times* bestseller list. Decades later, on November 12, 1974, Phillips received a gold medal from the Explorers Club "in recognition of his outstanding contributions to exploration." Lowell Thomas, celebrated explorer and family friend, delivered the

FAR LEFT, A COPY OF PHILLIPS'S URGENT TELEGRAM TO PRESIDENT TRUMAN; TWO PAGES FROM HIS DETAILED FIELD NOTEBOOK ABOUT TAMNA. CENTER, BRONZE HEAD OF A MAN, POSSIBLY 2ND CENTURY CE. THIS PAGE, TOP TO BOTTOM, PHILLIPS AND BIBLICAL SCHOLAR, PROFESSOR W.F. ALBRIGHT WITH THE STATUE OF THE LADY BARAT; THE COVER PHOTO FROM THE BRITISH EDITION OF *QATABAN AND SHEBA*; EXPEDITION TEAM MEMBER ROBERT CARMEAN AND YEMENI TRIBESMAN; IN THE OLD CITY OF MARIB; THE SULTAN OF YEMEN, WHO GRANTED PHILLIPS PERMISSION TO ENTER MARIB, THEN ALL BUT ABANDONED THE TEAM.

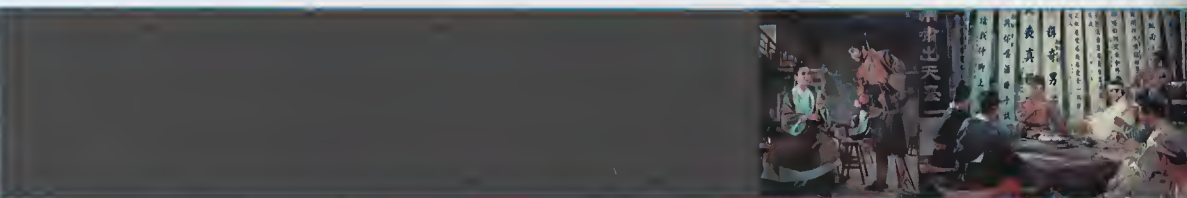
plaque to him in the hospital. Phillips had long been ill and died shortly thereafter. With his death, the American Foundation for the Study of Man lost its founder, leader, and direction. The hourglass seemed to have run out of sand.

In 1980, Phillips's sister Marilyn revived AFSM, with Professor Jamme serving as vice president. During the next decade, in 1997, the government of Yemen contacted her and asked her to continue the work her brother was forced to abandon. The following year she signed a formal concession agreement in the ancient city of Sanaa and set foot on the site of the Moon Temple near Marib, the capital of Saba, just as Wendell had. It did not look much different from the way it had appeared to him nearly fifty years earlier. The sands had done their job of covering the archaeologists' work. Eight giant pillars sticking out of the sand greeted the new members of the American Foundation for the Study of Man, the same greeting the original members received. When excavation work began again, Professor Jamme's inscriptions revealed themselves once more. In 2004, the team uncovered most of the Peristyle Hall, plus added many new inscriptions to the squeezes made by Professor Jamme in the 1950s. The more they uncover, it seems, the more there is to find. Doors lead to more doors, stairs to more stairs. The team is still on the lookout for signs of Bilqis. The legendary queen of Sheba remains as elusive as ever.

DRAGON INN, 1966



LOVE ETERNE, 1962



GOLDEN CHICKEN, 2002 >



ME DRINK WITH ME, 1966



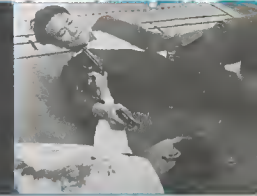
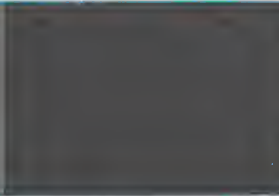
POLICE STORY, 1985



PEKING OPERA BLUES, 1986



THE KILLER, 1989



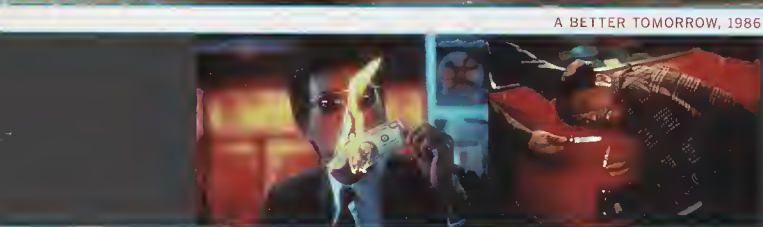
Once Upon a Time



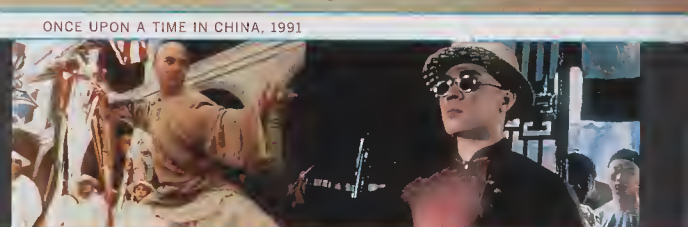
CHUNGKING EXPRESS, 1994 >



A BETTER TOMORROW, 1986



ONCE UPON A TIME IN CHINA, 1991



in Hong Kong

Since the 1950s, Hong Kong filmmakers regularly endured a singularly humbling ritual. They were required to attend the premieres of their films—late night screenings in packed movie houses—with an audience of discerning cinephiles who knew full well that the director was in attendance. If the film was a success, the director reveled in the applause. If not, a chorus of high-volume verbal abuse sent him scurrying back to the studio to fix the film before its official release.

Directors who passed through this crucible of public opinion quickly learned creative ways to keep an audience engrossed. In the process they helped to turn the Hong Kong film industry into a finely tuned entertainment machine, one that today produces movies beloved the world over. In honor of this, the Freer and Sackler Galleries celebrate the tenth anniversary of the annual Made in Hong Kong film festival with a survey of great works from Hong Kong's uniquely energetic film industry.

At their best, Hong Kong movies infuse the most basic of cinematic conventions with a stylistic inventiveness found nowhere else in the world. It is this combination of the familiar and the exotic that gives these films such universal appeal. Plots are stripped to their most basic elements—boy meets girl, cops and robbers, bad guy tries to go straight—to leave room for the dazzling effects of visual ingenuity and gravity-defying feats of physical daring for which Hong Kong movies are famous. In a word, Hong Kong movies are exuberant. The action is fast and furious, the comedy is broad, love is a matter of life and death, and visual pleasure abounds. To the newcomer, one thrill of watching these movies is seeing cinema being reinvented according to a whole new set of rules.

Two rule breakers, the brothers Run Run and Runme Shaw, stand out from the crowd. These ruthless businessmen were not only relentless self-promoters but also great film buffs who understood that there is, indeed, an art to making enter-



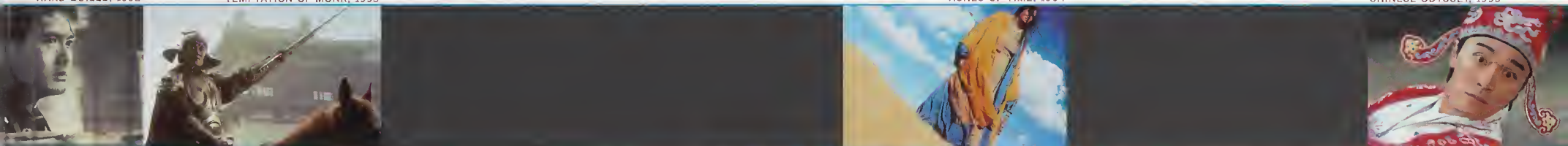
HARD BOILED, 1992

TEMPTATION OF MONK, 1993



ASHES OF TIME, 1994

CHINESE ODYSSEY, 1995



A Few Words on Wong Kar-wai

tainment. They established the Shaw Brothers Studios on the island in 1957 and hired expert directors, performers, and technicians to churn out films that rivaled the best of Hollywood and Shanghai in terms of technical accomplishment, glamour, and sheer entertainment value. Among the many talented directors who worked for the Shaws were Han Hsiang-li, whose *Love Eterne*, adapted from a Chinese opera based on a famous legend, was one of the studio's most sumptuous productions, and the great King Hu, master of the swordplay epic, whose films, including *Come Drink with Me* and *Dragon Inn*, combine grace, visual beauty, and vivid action sequences and provided the inspiration for Ang Lee's international hit *Crouching Tiger, Hidden Dragon*.

While the lavish productions of the Shaw Brothers Studios were popular throughout East Asia, they were virtually unknown in the West. Hong Kong's

Wong Kar-wai makes the kind of movies that people love: moody, poetic, and adventurous. A restless innovator who rarely works from a script, Wong prefers to improvise as he shoots. He is a master stylist whose films, from the irresistibly

energetic *Chungking Express* to the romantic *In the Mood for Love*, are beloved by movie buffs the world over. His latest, *2046*, is his most ambitious film to date: part romance, part sci-fi, part mystery, it is definitely all Wong Kar-wai.

first international star was Bruce Lee, an expert martial artist who single-handedly turned Hong Kong movies into a worldwide phenomenon. His films, such as *Enter the Dragon*, usually featured Lee besting armies of villains with his astonishing athletic ability, and they kicked off a kung fu craze around the world and in the United States in particular. Thanks to Lee, generations of Americans have grown up watching dubbed kung fu movies, but another dimension marks Lee's popularity as well. In his films, he often vanquished racist enemies. His bare-knuckled heroism became not only a source of pan-Asian pride but also an inspiration in America for black and Latino youth who sympathized with him as

HU DU MEN, 1996

CITY OF GLASS, 1998

IN THE MOOD FOR LOVE, 2000

TIME+TIDE, 2000



LOVE ETERNE, 1962 >

The Freer's 10th annual film festival is marked by classics

a minority hero defeating the forces of prejudice. Lee's status as an enduring pop culture icon was sealed when he died under mysterious circumstances in 1973 at the height of his career.

After Lee's death, the search was on for a successor, and the man to whom his mantle was passed would, incredibly enough, prove to be an even bigger international star—Jackie Chan. Trained intensively in Chinese opera acrobatics and dance from the age of six, Chan takes his inspiration from such silent-era comedians as Buster Keaton and Harold Lloyd, often playing a loveable underdog who can turn any object, surface, or space into a prop for a breathtaking stunt. Certainly one of the hardest-working men in show business, Chan performs these stunts himself, frequently ending up with bruises, scrapes, and broken bones in the process (as the blooper outtakes that routinely conclude his films attest).

The 1980s and 1990s were something of a golden age for Hong Kong popu-

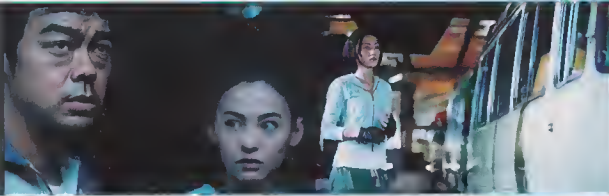
lar cinema. Chan filled his hyperactive chase movies with incredible acrobatic feats and hilarious comedy bits, while director John Woo (*The Killer* and *A Better Tomorrow*), Ringo Lam (*City on Fire*), and others took action movie clichés, turned them inside out, and invested them with style, invention, and an emotional depth that their American counterparts could not match. Woo in particular turned his action movies into meditations on loyalty, honor, and friendship in a neon-lit nocturnal world where gunfights played out in operatic slow motion and heroes, portrayed by Chow Yun-fat and Tony Leung, recalled the heyday of film noir with their suave personas and irresistible charisma.

In addition, the 1980s saw the birth of a New Wave movement in Hong Kong, with directors Ann Hui (*Boat People*) and Tsui Hark (*Peking Opera Blues*) working outside the studio system to produce more personal films. Their success paved the way for Wong Kar-wai, Hong Kong's most acclaimed director, whose

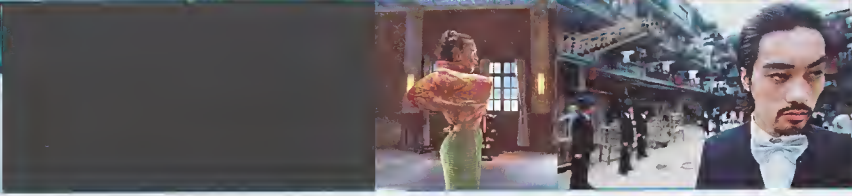
INNER SENSES, 2002



LOST IN TIME, 2003



KUNG FU HUSTLE, 2005



films are emotionally complex and intoxicating.

First known for its action movies, Hong Kong cinema has broadened its range over the last several years. Comedies by actor-director Stephen Chow, including *Shaolin Soccer* and *Kung Fu Hustle*, use state-of-the-art special effects in the service of elaborate slapstick gags. Romantic comedies and melodramas also continue to be popular, even as they mature into new forms in the hands of the prolific director Johnny To (*PTU* and *Throw Down*) or the creative team of Andrew Lau and Alan Mak, whose enormously popular *Infernal Affairs* trilogy is being turned into an American feature film by acclaimed director Martin Scorsese.

Indeed, Hong Kong's movies have had a remarkable influence on American culture. Bruce Lee forever changed the way fight scenes look onscreen. Thanks to

Stephen Chow's *Mad, Mad, Mad, Mad World*

Imagine combining the best of Bruce Lee, Jerry Lewis, and Bugs Bunny into one person. Then imagine turning that person loose with the latest state-of-the-art special effects at his disposal. A movie by Stephen Chow, currently Hong Kong's most popular comedian and director, is a daffy roller coaster ride

from start to finish. A trained martial artist with a keen eye for nonsense and a genius for slapstick, Chow has recently generated belly laughs with *Kung Fu Hustle*, a madcap, irreverent homage to the history of Hong Kong martial arts films that thrilled and delighted American moviegoers this spring.

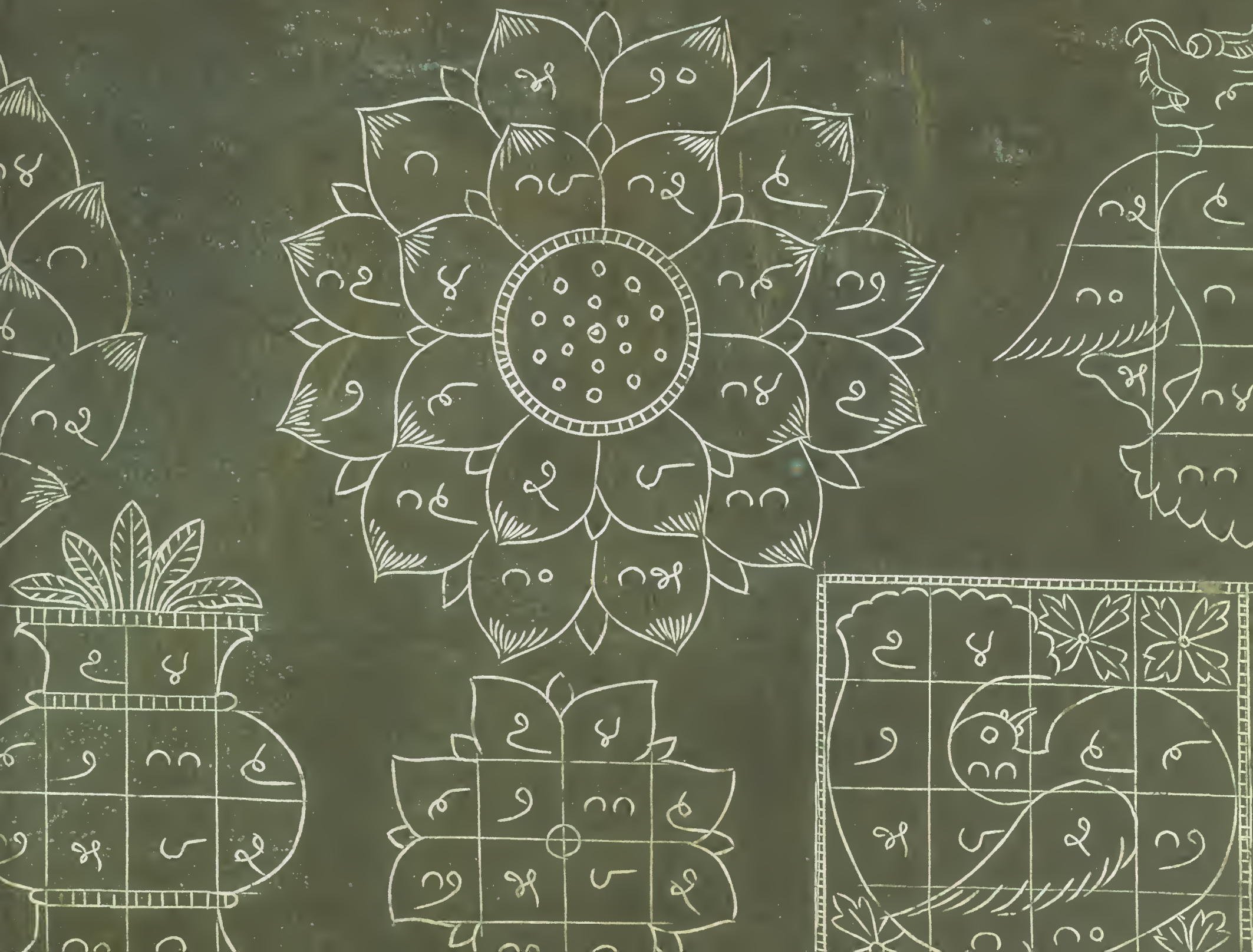
him, when characters in American action movies or television shows battle it out, they inevitably do so using elements of kung fu in scenes inspired by the dazzling fight choreography of classic Hong Kong martial arts films. Hollywood took notice of the talents of Jackie Chan, John Woo, Tsui Hark, and many other directors from Hong Kong who recently have made movies in the United States. Directors as diverse as Quentin Tarantino (*Kill Bill, Volume 1* and *Volume 2*), Ang Lee (*Crouching Tiger, Hidden Dragon*), and the Wachowski brothers (the *Matrix* trilogy) continually pay tribute to the Hong Kong movies that inspired them.

The Art of Contest

INVENTION, SKILL, AND STRATEGY ARE THE NAME OF THE GAME



Asian Games





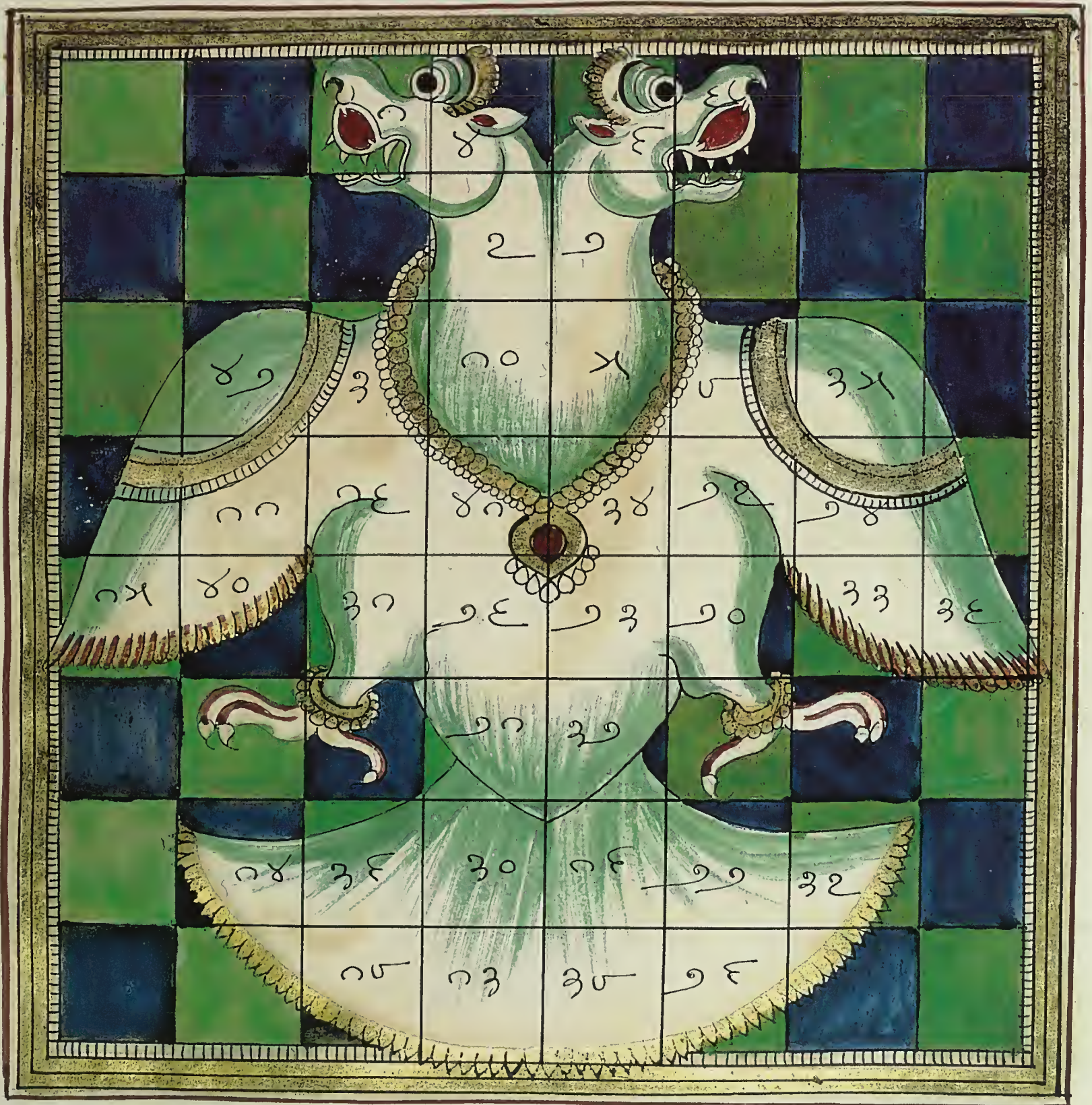
Chairman of the Board

All game players owe a great deal to Sri Krishna Raja Wodeyar III of Mysore, India, who lived from 1794 to 1868. He was not only a lover of games but also an inventor, commissioning artists and craftsmen in his court to devise games according to his instructions. On the top floor of a building that was once his residence, the Jaghmohana palace in Mysore, a room is decorated with polychrome mural paintings depicting the playing of board games. This is believed to be

the room where the raja played games and dreamed up new ones along with ways to improve the ones he had invented previously. For him, games were serious stuff. During his reign in the mid-nineteenth century, copper coins featured a design of gaming pieces, such as a horse on a square board. He collected information on all kinds of games, together with his own interpretive writings, in lengthy encyclopedias. One of his great accomplishments was a box of invented games that housed boards and pieces for eleven different games. Part of the game

itself, indeed, was opening the box in the first place, as the lock had proven to be a barrier between many a serious player and the challenging games within it. ♦ On the preceding page is one of Wodeyar's brass-inscribed plates for an invented game. A double-headed griffin with talons (right) enlivens an excerpt of a game from his "Caturanaga Sudhakarah," an illustrated text of puzzles in Kanada script. ♦ Wodeyar built on a longstanding tradition of games in India. Dasavatara Ganjifa (above), a card game from India, was invented long before Wodeyar's time.

వామంబాకరుణారసాదధిమణిశ్రీశృంగారావల్లభశైతంత్రగృహాభ్యుదయవనా
 హస్తాభ్యుదయఃఖగంఘ్రిభావతపస్సయ్యమధవనాత్రయవాహిప్రత్యః
 కాంత్రాచిప్రమణాంవిస్త్రవసరసాంలీలాంవిదేశవిభులః - - - - - ౧ - - -





◆ Let the Games Continue!

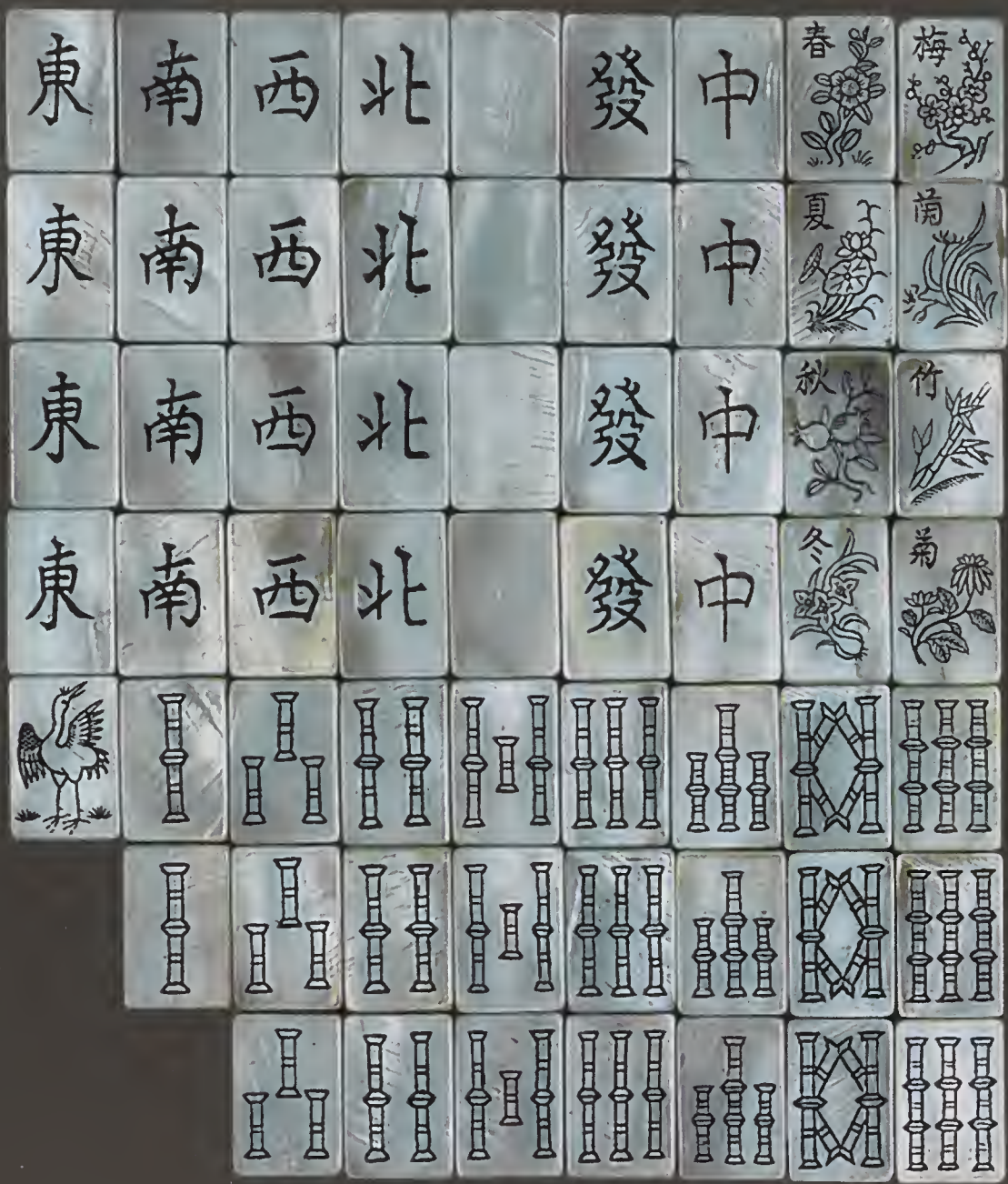
Backgammon was a favorite game invented in Persia; chess was perhaps India's most famous contribution to games. According to Persian legend, chess passed from India to Iran in the sixth century as a challenge to the Sasanian court: figure out how this game is played or pay a costly tribute to the Indian ruler. Not only did the Sasanians unravel its rules, but they also invented a new game—backgammon—as a counterchallenge. The Indian court was stumped and had to pay a second tribute. This two-sided game board

from seventeenth-century India, made of painted, varnished, and gilded wood, accommodates both games, with the backgammon side shown above.

◆ Another Indian game, pachisi (or chaupat), has often been called the “national game of India.” This pachisi board (right) from eighteenth-century India is made of velvet and gold wire. The Mughal emperor Akbar was so fond of the game that he had a board constructed outdoors so he could use people—most likely beautiful girls—as playing pieces. ◆ This selection of stick dice (far right) from nineteenth-century India includes pieces made of bone, ivory, and brass.







❖ South East to Far East

India is not the only country with a love of games. Innovative ones migrated from East to West, and along the way they became a part of our collective imaginations. Perhaps most famous is mahjong, the first Chinese game to win popularity in the West. Played with tiles (140 for four players), the goal of mahjong is to create winning sets by picking up and discarding appropriate pieces. A descendant of Confucius' supposedly used this set (left) dating from nineteenth- to early twentieth-century China. ♦ The Chinese game of Animal Enclosure, dating from Qing-dynasty China, is played with ivory and pigment tiles (below). Based on imperial hunts, the most valuable animal is the lion, pictured on the far

right. ♦ Many popular Japanese games and contests, such as "go," a Chinese board game that was first played in Japan in the seventh century, "sugoroku," a board game popularized in pictorial versions during the Edo period, and "shogi" or Japanese chess, were originally played in the elite and circumscribed world of the Japanese imperial court of the Heian period. Men and women of the Heian court also engaged in painting and poetry competitions, as well as contests involving the identification of rare incense woods from their scents and seashell-matching games. ♦ Shells used in a matching game (below left) are painted with scenes from The Tale of Genji by Murasaki Shikibu, one of the first novels ever written, and (right), Japanese playing cards from the Edo period.





High Wire Act



■ Mei-ling Hom **weaves metal into clouds** | ■

In her studio on the first floor of an old plumbing warehouse in South Philadelphia, Mei-ling Hom works under the halo of cool fluorescent lights. Before she begins, she wraps black electrical tape around her fingertips to protect them from the metal's ragged edges. She then cuts off a sizable length of mesh that she will gradually knit together to form a cylinder. Using needle-nose pliers, Hom opens each hex of the mesh, what most of us probably know better as chicken wire. Hour after hour she sits in the studio, rotating her wrist, deforming each hexagon.

"It's material that has a lot of air in it," says Hom. "I start chopping the piece up as if I were sewing clothes. I start watching the shape as I pull and twist it apart, then knit it back together. I have an idea of the shape that I'm working for, and then as it evolves, I need to clarify that." With her hands literally in the clouds, she sculpts the hex net until each form becomes an organic shape. And in answer to the question "How much does a cloud weigh?" in Hom's case, each cloud weighs about twenty pounds.

We have all looked up at clouds and tried to interpret their shapes, but for Hom, clouds are cultural signifiers—harbingers of spring, vehicles for gods, even the breath of mountains. "I've been thinking about clouds for a while and how different cultures perceive them differently," she says. Her interest sparked others to think about clouds as well. A Vietnamese artist told her that in his culture the gods arrive on clouds, while friends from Thailand mentioned clouds are welcomed symbols that mark the end of the hot season and the beginning of the new year.

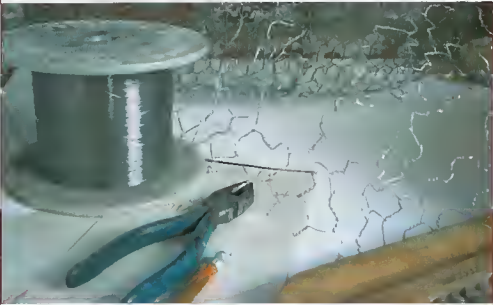
For a Chinese American artist thinking about her own identity, Hom's clouds hover over both strands of her heritage. "I have to admit that I'm straddling both," she says. "I'm somewhere in between. I was educated with a very Western eye, but at the same time I'm looking at a lot of Eastern cultures and thinking that's not a bad alternative, that's something that should be considered." As a child in New Haven, Connecticut, Hom grew up hearing but not speaking Chinese. Only when she grew older was she able to identify what was Chinese or American in her upbringing. When she became an artist she began to travel and live in China and immerse herself in deeper meanings of Chinese culture. "The cloud forms are Chinese as much as I'm Chinese. The tough part there, even for myself, is figuring out how Chinese I am."

Once, on a visit home during her second year of college, Hom, who was then studying Western art, decided to rearrange the family apartment. There, every wall space was crammed "to the gills" with knickknacks, paper hangings, and all matter of stuff. Hom thought to herself, "Aha! I am going to fix this place." She took everything down and rehung it in a modern American style. Her father took one look and murmured, "So sad. . . ." According to his aesthetic, she had taken out all the liveliness. "That was before I studied Chinese and learned about the concept of heat and noise. The clutter and the crowding is not a disadvantage but an asset that you seek."

Hom's work today remains minimal, elegant, but her installations are anything but spare—they are evocative and experimental. When the cloud sculptures are complete and installed, light, in addition to air, begins to shape the pieces and how we perceive them. If the light is facing you, the hex net appears to dissolve and the clouds begin to disappear. If the light is coming with you, the pieces solidify. This interplay between the solid and the translucent enlivens the basis of turning steel into a cloud. For the installation in the Sackler pavilion, the sounds of a Chinese flute (*xiao*) in a score by composer Eli Marshall alternate with silences, thus echoing the play between presence and absence evoked in the clouds and the fluidity of those meanings for people who inhabit multiple cultures.

As people move through the Sackler pavilion, what they see and perceive and are surrounded by constantly changes, both visually and aurally. "The lobby is the space where the people enter. It's the transitional space where they're almost preparing to clear their minds from the outside and enter another reality," observes Hom. "I think any good artwork would take you out of where you really are. It's what this piece is doing. It's setting up this other reality and leading you into the gallery spaces below."





In 492, the great Daoist master Tao Hongjing retired from public office and retreated to the mountains some forty kilometers southeast of the capital. There, with imperial support, Tao established a study center and hermitage, and although he was often consulted by men of power, he remained steadfastly in retirement for the rest of his life. After founding the Liang dynasty in 502, Emperor Wu regularly sought Tao's opinion on matters of state. On several occasions the emperor even importuned Tao to come to court, or at least move nearer to the capital so they might more easily communicate, but each time the Daoist master rebuffed him. Finally, in frustration, Emperor Wu asked Tao just exactly what it was about the mountains that so fascinated him. He replied with the following poem:

What is there in the mountains?
Many white clouds above the ridge.
One can only enjoy them for oneself,
I cannot take them and send them to you.

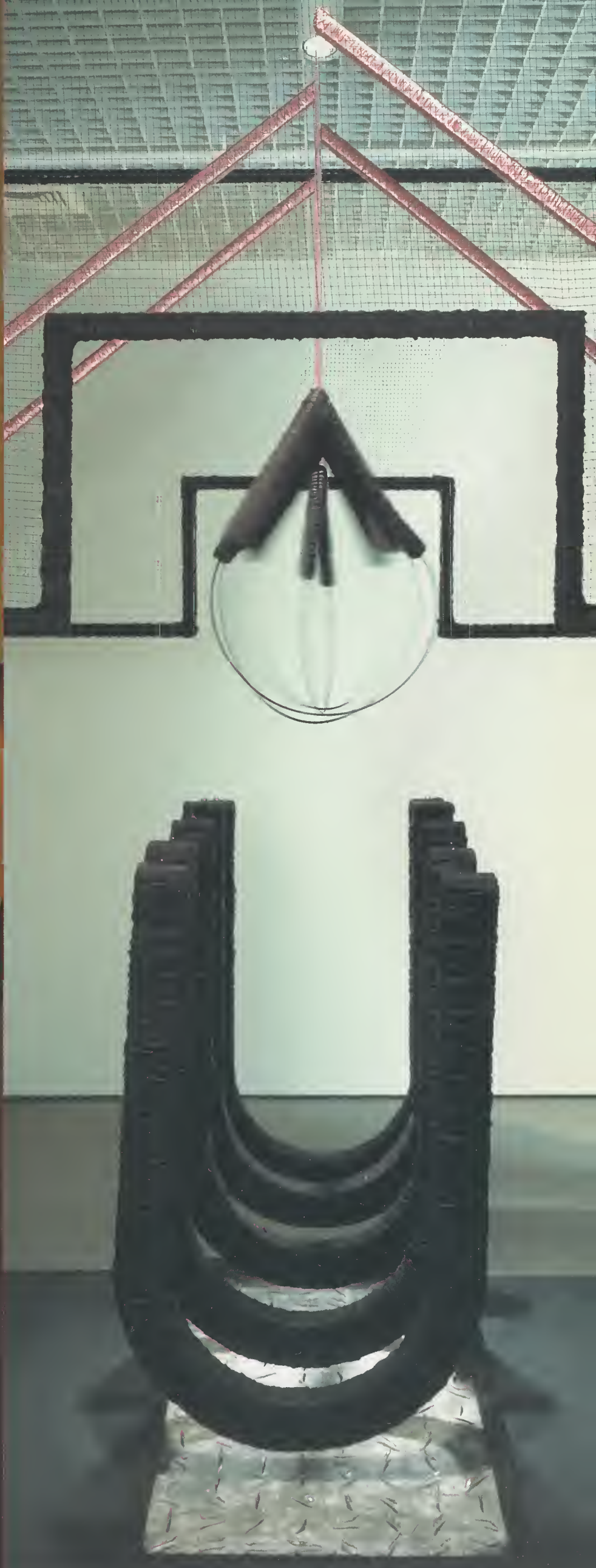
TRANSLATION BY STEPHEN D. ALLEE



ANCESTRAL X (1991)   FLOATING GOLD MOUNTAIN (1998)



CULTURAL SPACE (1998)



WHEN FISHING FOR TREASURE DON'T PULL OUT A GIRL (1991)

AMERICAN BEAUTY

WOMEN ON THE VERGE OF
THE TWENTIETH CENTURY

IN THE LATE 19TH CENTURY, WOMEN WERE
STARTING TO COME INTO THEIR OWN.
CAPTURED ON CANVAS, FRAMED IN GILT,
THEIR STORIES STILL SPEAK TO US TODAY







JUILA "DUDIE" BAIRD, WAS THE MODEL FOR "THE CARNATION," AS WELL AS "PORTRAIT OF A YOUNG GIRL" ON THE PREVIOUS PAGE. WHEN FREER PURCHASED THE FRAMED PAINTING IN 1892, HE DECLARED IT TO BE "A 'CORKER'!" AN ACTRESS AND INVETERATE TRAVELER, BAIRD WAS A PROMINENT NEW YORK MODEL WHO POSED FOR SAINT GAUDENS' STATUE OF DIANA WHICH WAS PLACED ON TOP OF THE MADISON SQUARE GARDEN.



JOANNA HIFFERNAN, WHISTLER'S MISTRESS AND CHIEF MODEL DURING THE 1860S, POSED FOR "THE GOLDEN SCREEN." SHE IS SURROUNDED BY ORIENTAL OBJECTS AND PRINTS SUCH AS THOSE WHISTLER HAD DISCOVERED DURING HIS STUDENT DAYS IN PARIS IN THE LATE 1850S. (FAR RIGHT) DEWING'S "THE BLUE DRESS" WITH AN UNIDENTIFIED MODEL. (BELOW) THE MODEL FOR THIS PAINTING WAS PROBABLY MOLLIE CHATFIELD, WHOM DEWING PAINTED IN MARCH OF 1887.



ABBOTT HANDERSON THAYER PAINTED HIS ELDEST DAUGHTER MARY IN 1893-4 (RIGHT). MISS ALLEN, WHO POSED FOR "LA COMEDienne" (BELOW) WAS AN AMATEUR ACTOR. HERE, SHE HOLDS A SCRIPT AND IS SEATED IN FRONT OF A BOX OF COSTUMES, WHICH DEWING KEPT IN HIS STUDIO FOR HIS MODELS TO POSE WITH.



As the nineteenth century gave way to the twentieth, women's lives and their role in society began to evolve. The push for equality and the suffragist movement led to the passage of women's right to vote in 1920. James McNeill Whistler, Thomas Dewing, Abbott Thayer, and other artists painted idealized portraits of women and often framed them in elaborate golden creations designed by architect Stanford White or, indeed, by Whistler himself. The women depicted were hardly birds in gilded cages: these models and muses had goals and dreams of their own. Many, such as Julia Baird, were "independently minded." This seemed to have especially pleased Dewing, who requested that all his models "should have brains." Underneath the veneer of beauty are women on the verge of coming into their own. Paintings such as these became a favorite of collector Charles Lang Freer. When he began to build a new home in Detroit in 1890 he decorated his residence with many of these works.

THE MODEL FOR "THE PIANO" WAS MINNIE CLARK (THE ORIGINAL GIBSON GIRL), WHOM DEWING LATER REFERRED TO AS "MY PIANO MODEL." DEWING OFTEN PORTRAYED YOUNG WOMEN IN A MUSICAL SETTING AS ILLUSTRATIVE OF REFINEMENT. "THE PIANO" WAS THE FIRST DEWING PAINTING THAT FREER CHOSE FOR HIS COLLECTION.





湖龍齋画

ACQUISITIONS







◆ DYES THAT BIND



◆ ABSTRACT TEXTILES COME INTO FOCUS



◆ IKATS FROM THE GUIDO GOLDMAN COLLECTION

ALMOST A HUNDRED YEARS AGO, Russian-born artist Wassily Kandinsky created a painting in tempera and gouache called *Morning Hour*, in which splendidly dressed warriors stand before a mythical city. Their robes are vibrant, colorful, brilliant. When young Guido Goldman stood transfixed before this work, he was hooked—not just on Kandinsky, but on color as well. That marked the beginning of a lifelong interest that took Goldman on a journey from a boy looking at art to a budding collector standing in front of a New York gallery in the 1970s.

In the window of the Artweave Textile Gallery was a colorful fabric reminiscent of the robes he had seen in *Morning Hour*. Goldman had no idea what the material was, but he knew he was drawn to it. Inside, he learned that he was admiring an ikat, a nineteenth-century silk from Central Asia. That day he left the gallery with an ikat in hand—and a verve for collecting these fantastic textiles in which color seems to radiate from every thread. “I do believe that there is a strong visual connection between the intensely colorful landscapes and figurative paintings Kandinsky created from 1908 to 1910 in Munich and Murnau, and the vibrant, natural-dyed colors that find such powerful expressions in these textiles,” observes Goldman. His passion led him to form one of the world’s most important collections, which in turn helped save the textiles from being “chopped up into pillows.” In gratitude for his commitment to cultural heritage, the Uzbek government elected Goldman to the Academy of Arts and Sciences in Uzbekistan.

Goldman has generously donated one hundred of his finest pieces to the Freer and Sackler Galleries. “They belong in the national museum of Asian Art,” he adds.







BUKHARA AND SAMARKAND SOUND as if they could have come right out of Kandinsky's mythical city, but they were active centers of ikat production in Central Asia in the nineteenth century. Camel drivers in slow-moving caravans transported the intricately designed textiles through the desert heat and over the steppes along ancient trade routes. The stark, often harsh beauty of the land contrasted with the colorful fabrics used for clothing as well as for wall hangings (also called *abr*, or cloud), tents, and other types of movable architecture. Distant trading markets burst with intense blues, reds, and yellows when the ikats were unloaded, as if a garden in an oasis had suddenly bloomed.



IKAT, A MALAY-INDONESIAN word, refers to the process of binding and dyeing threads before they are woven. Men and women had their respective roles, and different ethnic groups each contributed a particular skill and talent that went deep into the cloth, as well as into the fabric of their lives. Women raised the silkworms, while men dyed, wove, and then polished the fibers. Tajiks specialized in dyeing red and yellow colors, while Jews were known for their work with indigo blue. Uzbeks wove *adras*, the silk-and-cotton ikat wall hangings. Such a spirit of cooperation among diverse groups made this art possible. By the end of the nineteenth century, however, political changes in Central Asia led to the dissolution of the production of ikats and the introduction of synthetic dyes. That world has vanished, but the colorful ikats remain.



New Voices

In the Forest and as Old as the World

By Orhan Pamuk

Translated by Maureen Freely

I'm sitting, waiting, in the forest, my painting is done. Behind me is my horse, and I'm watching something.... Something you can't see. You will never know what it is, this thing that has brought me such disquiet. Though you've seen the same look in Hüsrev's eyes as he spies Sirin bathing in the lake. In their paintings you can see them both—Hüsrev feasting his eyes on the naked Sirin. But the fifteenth century miniaturist who was commissioned to paint this picture chose not to show what I see—only that there's something I'm watching. I hope you'll appreciate the painting for just this reason. See how beautifully he's painted me, lost in the forest, amongst the trees, the branches, the grass. As I wait, a wind begins to blow, the leaves tremble, one by one, the branches sway; I'm worried. How does the artist's pen manage to reach so far? The branches bend in the wind and rise up again, the flowers grow and fall, the forest sways like a wave and the whole world trembles. We hear the hum of the forest, the world's lament. The artist patiently recreates the world's lament, leaf by leaf. It is now, as I sit in this windswept forest, you sense that I am trembling with loneliness. If you look even closer, you will see how old that feeling is, to sit alone in the forest, a feeling as old as the world.

ORHAN PAMUK IS THE INTERNATIONALLY ACCLAIMED AUTHOR OF *MY NAME IS RED*, *SNOW*, AND THE RECENTLY RELEASED MEMOIR, *ISTANBUL: MEMORIES AND THE CITY*.





Monkey See Monkey Re-do

From head to tail, Smithsonian's Office of Exhibits Central helps contemporary artist Xu Bing build a better monkey

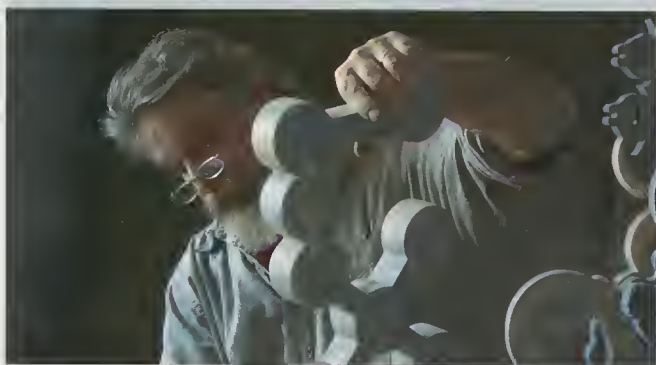
On the third floor of a former telephone building in downtown Washington, D.C., members of the Smithsonian Institution's model shop carefully set out to replicate Xu Bing's popular installation *Monkeys Grasping for the Moon*. In this suspended sculpture designed specifically for the Sackler Gallery, each of the twenty-one wood pieces forms the word "monkey" in a different language or writing script, from Arabic to Urdu.

Originally part of a temporary exhibition, the playful set of interlocking monkeys was built to dangle hand-to-tail from the Sackler's sky-lit atrium through the stairwell down to barely touch the third-level reflecting pool. Each piece needed to be refabricated once the museum decided to acquire the work for permanent display.

"My main concern was balancing the visual effect with practicality," offers Xu Bing. "Visually, some languages, such as Braille, look like stars, while others resemble clouds and plants. Logically, the stars and clouds should be hanging on the top, but because they were not structurally strong enough to carry the rest of the piece, I had to place them somewhere else."

The trick in the re-do was to keep the monkeys light enough—about seven pounds per monkey—so no external reinforcements were needed. This would also allow Xu Bing to return to his original vision of having the stars and clouds towards the top of the piece and the plants farther down the chain. The solution, according to Exhibits Specialist Jonathan Zastrow, was to fashion a structure out of Baltic birch plywood with a honeycombed interior.

With their hollow bodies and lightweight frames, these new monkeys are certain to delight Sackler visitors for a lifetime.



Head of State

Hamid Karzai, president of the Islamic Republic of Afghanistan, visited the galleries on May 23, 2005, and received a tour of the Sackler's Silk Road exhibit. The event marked President Karzai's first official visit to a museum in the United

States. Michael J. Garcia, assistant secretary of the U.S. Department of Homeland Security, presented President Karzai and Zalmay Khalilzad, the U.S. ambassador to Afghanistan, with two ancient coins from the region. U.S. customs agents recently recovered the coins, which looters had stolen from the museum in Kabul.





EVEN AS A CHILD, VAN BIEMA FOUND SOMETHING COMPELLING IN THE DESIGNS OF JAPANESE WOODBLOCK PRINTS, SEVERAL OF WHICH ADORNED HER FAMILY HOME IN CLEVELAND, OHIO. ONE IMAGE—OF COURTESANS BY ARTIST ISODA KORYUSAI—SO DREW HER IN THAT SHE SPENT HOURS TRACING THE IMAGE'S BEAUTIFUL LINES WITH HER FINGERS. ALTHOUGH THAT PARTICULAR PRINT WAS LATER REVEALED TO BE A REPRODUCTION, ITS AESTHETIC LESSONS WERE NONETHELESS ENDURING. "MY SISTER AND I GREW UP IN A HOUSEHOLD WHERE THINGS WERE QUALITY. THERE WEREN'T TOO MANY THINGS, BUT WE COULD SEE THEM, THERE WAS SPACE AROUND THEM, AND THEY INFLUENCED US A GREAT DEAL," REMEMBERS VAN BIEMA'S SISTER, ERNIE EDEN.



Anne van Biema: A Passion for Prints

She favored city buses over cabs. Usually opted for homemade egg salad sandwiches over lunches at a fancy Manhattan restaurant. And couldn't fathom paying pennies more for a gourmet can of peas than for one on sale. "She was the most practical person you could imagine—except when it came to Japanese prints," recalls Gary Levine, the longtime friend and dealer of collector Anne van Biema. Indeed, during the last four decades of her life, print by print, van Biema steadily and decisively indulged her passion for Japanese woodblock designs from the eighteenth and nineteenth centuries.

Upon her death in January 2004 at the age of eighty-eight, van Biema's collection of more than three hundred prints and a multi-million-dollar endowment were bequeathed to the Arthur M. Sackler Gallery. The van Biema funds will support—to a degree unrivaled by any other museum in the United States—research, publications, and exhibitions related to Japanese graphic arts in the period from 1600 to 1900. The upcoming exhibition (March through May 2006) of paintings by Katsushika Hokusai is the first beneficiary of van Biema's generosity and foresight.

Upon graduating from college with a major in art history, she worked at the Dennis Theater School and Playhouse in Boston, and then in the office of theater producer Richard Aldrich in New York. Moreover, her mother, a frustrated actress, had found a place in the theatrical world as a marionettist. Her two daughters were accustomed to an extended family of puppets and to their mother, a dynamic, energetic woman, laboring late into the night, writing scripts, crafting costumes, and rehearsing scenes.

In her early years as a collector, Anne van Biema frequented Manhattan auction houses in her Washington Square neighborhood, purchasing prints with dynamic designs, bold colors, strong patterns—especially those featuring warriors and actors. Perhaps they resonated with her earlier experiences with the visual arts.

"Anne knew what she liked," Levine notes. "And she made her choices quickly. I can count on only a few fingers the times she hesitated over a purchase or changed her mind."



Mounting an Exhibition

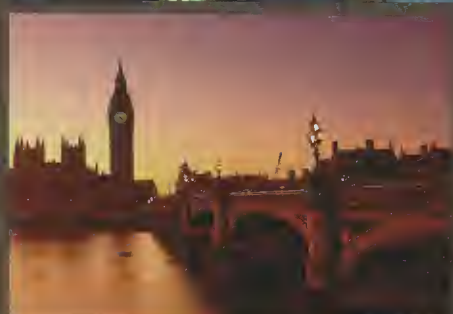
The Sackler Gallery calls upon the talents of the Smithsonian Institution's Exhibits Central for Style and Status: Imperial Costumes from Ottoman Turkey opening October 2005. To display the ornate imperial robes, fabricators shape

thirty or so armatures out of steel and Ethafoam, a material scarcely imagined when these costumes were created. On top of the Ethafoam goes a layer of cotton batting, and over that, a stretchy stockinette. Last but not least, a thin

layer of acrylic sheeting is bent into the shape of the neck and shoulders to complete the presentation of these bold, breathtaking textiles, considered to be among the most extraordinary works of art from the Islamic world.

Social Whirl

It was a year of colorful exhibitions, adventurous trips, and fabulous parties. Galas marked the opening of exhibitions Caliphs and Kings: The Art and Influence of Islamic Spain, and Caravan Kingdoms: Yemen and the Ancient Incense Trade, which we kicked off with a festive Hafila Yemeniya. • Maharaja Gaj Singh II of Jodhpur paid a visit to commemorate the reopening of the Indian and Himalayan galleries in the Freer. • In the spring of 05, members of the Friends packed their bags and headed to London and Glasgow for a curator-led tour of Whistler's world.



FROM THE ARCHIVES



"THE EMPRESS DOWAGER, THE SACRED MOTHER OF THE GREAT CH'ING EMPIRE, MOTHERLY, AUSPICIOUS, UPRIGHT, BLESSED, HEALTHY, DIGNIFIED, LONG-LIVED, RESPECTFUL, REVEREND, AND WORSHIPFUL"

The most striking photographs of life in the imperial quarters were created around 1903 or 1904 by Xunling, a young Manchu nobleman. His father, a diplomat, had been the Chinese envoy in Tokyo and Paris from 1899 to 1903. Xunling portrayed the Cixi Dowager Empress and her entourage in a variety of guises, some related to Buddhist iconography. (The Dowager Empress, who lived from 1835 to 1908, was known as "Old Buddha.") In order to photograph her properly, Xunling received special permission to wear his glasses and to stand rather than kneel in her presence, both forbidden when before the Empress. Forty-four glass plates from this famous series now reside in the Freer-Sackler Archives.



Annual Record 2004

Mission Statement

Inform and Inspire

The Freer Gallery of Art and the Arthur M. Sackler Gallery jointly form the national museum of Asian art. The mission of the national museum is to impart understanding of, and inspire appreciation of, the arts and cultures of Asia, both nationally and internationally.

Freer Gallery of Art
Arthur M. Sackler Gallery

Annual Record 2004

Fiscal Year 2004

October 2003–September 2004

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Director's Report

Given the current international and political climate, the role of the Freer & Sackler Galleries has never been more important to the nation and the world than it is today. As we continue our work representing diverse cultures from Istanbul to Tokyo, we are more committed than ever to enhancing cross-cultural understanding, in ways large and small. The 2004 fiscal year provided remarkable examples, including the honor of hosting several young museum professionals from Iraq for a week, in cooperation with the Smithsonian's National Museum of Natural History and the Council of American Overseas Research Centers. These young Iraqis, full of questions and a bit wary of their new situation, easily taught those on our staff who were fortunate to interact with them as much as they learned themselves. This opportunity was echoed in another program, earmarked for senior-level Chinese museum professionals and funded by the Andrew W. Mellon Foundation, which we participated in for the fourth year and organized. The rewards for this level of U.S.-China interaction are mutual and profound, the friendships lasting, and the implication for future collaboration limitless.

Although tempting not to dwell on any one culture in this short space, it is well worth noting this was a great year for China at the museum. A U.S.-China Bilateral Cultural Accord, renewing the historic agreement made during the Nixon administration, was signed in our galleries. A few weeks later we welcomed the astonishing exhibition of recently unearthed sixth-century limestone sculptures, *Return of the Buddha: The Qingzhou Discoveries*, to the Sackler—the only North American venue for an internationally recognized exhibition lauded by the *New York Times* as “one of the great Asian shows of recent years and a near-perfect thing.” I wish to offer my profound appreciation to His Excellency Yang Jiechi, Ambassador of the People's Republic of China, and his staff, who proved to be stellar allies in the complex undertaking of borrowing this show from China.

Looking back on 2004, I can say with enthusiasm that my short-term goals for the Freer & Sackler—increased attendance, higher visitor satisfaction, and growth in private funding—were all accomplished, because the challenges were embraced universally by our staff, our ever-supportive board, and by countless advocates in our extended community worldwide. Our exhibitions, among them *Return of the Buddha*, *Mr. Whistler's Galleries*, and *Caliphs and Kings: The Art and Influence of Islamic Spain*, were critical and popular successes. Our new program of contemporary Asian art, the Perspectives series, featured

in the Sackler Pavilion, included Do-Ho Suh's diaphanous red staircase, which attracted a vigorous following of young professionals along with our traditional audience. Because of these and other exhibitions, during a year of declining attendance at the Smithsonian overall, our attendance rose by over twenty percent. Moreover, our visitors responded very favorably to a Smithsonian-wide survey about their experiences in the museum.

In addition to the hundreds of thousands who visit the galleries in person, nearly one and a half million virtual visitors explored our website. In 2004 the web team launched our online collections project—with a long-term goal of making ten thousand objects accessible electronically, both to the experienced researcher and the casual browser. We also plan to publish educational materials online, including popular lesson plans developed by our education department.

Education is a priority. The District of Columbia public schools continued as the focus of our school outreach program, which annually offers to hundreds of students opportunities for in-depth learning, both in our galleries and in their classrooms, through visits with master artists. ImaginAsia family programs and a broad array of adult and community programs have succeeded in deepening and extending the visitor experience with works of art on view.

One of the great moments of the last twelve months was the Andrew W. Mellon Foundation's generous offer of a challenge grant to endow the senior scientist in our conservation laboratory—whose illustrious research on the conservation of Asian art we share through publications and international conferences. We are especially grateful to the Friends of the Freer & Sackler Galleries for their support of this challenge grant. Speaking of the Friends, I am indebted to board Vice Chair Mary Patricia Wilkie Ebrahimi for overseeing, in coordination with the staff of the development office, a thorough and successful revamp of this important program. Overall, private fundraising is up at the museum, and the hosts of individuals, corporations, and foundations named elsewhere in these pages deserve heartfelt thanks. We would simply not have the ability to bring the mission of the Freer & Sackler to life without them.

Looking forward, in 2006 we will celebrate the centennial of the gift of Charles Freer's collection to the people of the United States with two very special exhibitions. We will partner with the Tokyo National Museum in presenting the exquisite paintings of Hokusai, a Japanese artist best known for his prints. This exhibition is due in part to Freer's

Hokusai paintings, now acknowledged to be the best collection in the world. We will close the celebratory year with another landmark exhibition that illustrates the great diversity of Freer's collection: *Bible and Book: The Earliest Scriptures*. Among the scrolls and manuscripts—all from before 1000 C.E. and on loan from the greatest repositories in the world, including the Vatican, St. Catherine's Monastery in Sinai, and others—will be the four ancient codices collected by Freer, including the Washington Codex, the oldest copy of the Gospels in America. This exhibition on the formulation of the Bible—its transformation from scroll to book—is the first of its kind. It will be transcendent, scholarly, and, we hope, captivating for thousands of visitors—all in the best tradition of the Smithsonian.

Julian Raby, Director

Chair's Report

Dr. Raby's infectious enthusiasm and vigor, coupled with his ambitions for the Galleries, pose exciting challenges for those of us who have the privilege of serving on the Board of Trustees. I was honored to begin my service as chair in October 2003, following Nancy Fessenden, who, with her vice chair, Richard Danziger, led the Board with vision for many years.

During this last fiscal year, the Galleries' exhibitions were exceptional and the public programs never ceased to be stimulating. From flamenco dance to symposia, book signings to lectures, no place in Washington is as intellectually and culturally engaging as the Freer's Meyer Auditorium. Our audience might enjoy the sounds of a koto ensemble or a string quartet on one night, while, on another, be dazzled by an action-packed Hong Kong movie or a classic of Japanese cinema.

To do all of this and more, the Galleries depend significantly on private support, which has increased, in no small measure, through the tireless energies of Katie Ziglar, our director of external affairs. Although much remains to be accomplished, we are most grateful for the support of each and every one of our donors.

We also have been blessed with two exceptional gifts that have, in a short time, propelled us to the forefront of Japanese print collections in this country. The April 2003

surprise bequest of four thousand mid-nineteenth- to mid-twentieth-century woodblock prints by Robert O. Muller was complemented, in January 2004, by a planned bequest from Anne van Biema, a gifted collector and great friend, of her magnificent collection of Edo-period woodblock prints and over \$6.4 million for a supporting endowment.

The Board of the Freer & Sackler Galleries works collaboratively to support Dr. Raby and his team, ensuring that the Galleries retain and enhance their preeminence. That is no mean feat in these times of tremendous fiscal challenges. Our trustees are indefatigable, coming together from near and far three times a year for two full days of lively meetings. On behalf of Mary Ebrahimi, our vice chair, and Paul Marks, our secretary, I thank our devoted trustees for their commitment to board service.

In this last fiscal year, we welcomed two new classes of trustees: Catherine Benkaim of Los Angeles, Susan Beningson of New York, Farhad Hakimzadeh of London, Hassan Khosrowshahi of Vancouver, and Masako Shinn of Washington, D.C., followed by Nunda Ambegaonkar of McLean, Virginia, Shirley Johnson of Washington, D.C., and Diane Schafer of New York. We also said reluctant good-byes to Margaret Haldeman, Kurt Gitter, Jill Hornor Ma, Frank Pearl, Michael Sonnenreich, Abolala Soudavar, Paul Walter, and Shelby White, who all served the Galleries with distinction.

The Galleries' staff—some 130 remarkable people—is indispensable. Several were promoted to new positions, including Dr. James Ulak, a specialist in the arts of Japan and formerly head of collections and research, who is now deputy director. Dr. Massumeh Farhad, a specialist in the arts of the Islamic world, is our new chief curator. Dr. Ann C. Gunter, associate curator for art of the ancient Near East, has become the head of research and scholarly publications. The board looks forward to working with all of them, Dr. Raby, and their colleagues in the year ahead.

Jeffrey P. Cunard, Chair

Acquisitions and Loans

Freer Gallery of Art

GIFTS

GIFT OF ANONYMOUS OONOR
Pot. Thailand, Buriram province, 11th–14th century, Angkorean period. Stoneware with brown iron glaze; 5 × 5.7 cm. FSC-P-6775

Jar. Possibly Phnom Kulen kilns, Cambodia, Angkorean period, 9th–14th century. Light gray stoneware with pale green glaze; 4.1 × 5.4 cm. FSC-P-6776

GIFT OF ERIC G. CARLSON IN HONOR OF KATHLEEN LOCHNAN, NESTA SPINK, AND MARTHA TEOESCHI
After J.M. Whistler's Self Portrait with a Hat, by Henri Charles Guérard (1846–1897). France, 1888. Ink on paper; 44 × 31.2 cm. FSC-GR-701

GIFT OF PEGGY ANO RICHARD DANZIGER
Faceted flower vase, by Tsujimura Shiro (b. 1947). Japan, Mima, Heisei era, ca. 1992–2002. Shigaraki stoneware with natural ash glaze; 47.9 × 23.2 × 21.2 cm. FSC-P-6774A–D

GIFT FROM OORIS OUKE'S SOUTHEAST ASIAN ART COLLECTION
Water bottle made for the Thai royal court. China, Jingdezhen, Qing dynasty, late 19th century. Porcelain with cobalt decoration under clear, colorless glaze; 11.5 × 8.2 cm. F2004.35A–B

Tea caddy made for the Thai royal court. China, Jingdezhen, Qing dynasty, late 19th century. Porcelain with cobalt decoration under clear, colorless glaze; 31.4 × 14.1 cm. F2004.36A–B

GIFT OF ROBERT ANO BETSY FEINBERG
Nirvana of the Buddha “Shaka Nehan,” by Ogawa Ritsuo (1663–1747). Japan, Edo period, late 17th century. Hanging scroll; color and gold on paper; 252.4 × 178.3 cm. F2003.4A–C

COLLECTEO BY SEYMOUR J. JANOW ANO GIFTED IN HIS MEMORY BY HIS FAMILY
Beshimi mask. Japan, Edo period, 18th century. Japanese cypress wood (*hinoki*); 28.1 × 21.6 × 11.6 cm. F2003.5.1

Jo mask. Japan, Momoyama–Edo period, early 17th century. Wood with colored pigment; 19.9 × 14.3 × 7.7 cm. F2003.5.2

Jo mask. Japan, Muromachi–Edo period, 16th–17th century. Kusunoki wood (laurel or camphor wood) with colored pigment; 19.4 × 13.6 × 4.9 cm. F2003.5.3

Ottoku mask. Japan, Momoyama–Edo period, 17th–18th century. Wood with colored pigment; 19.0 × 15.6 × 4.0 cm. F2003.5.4

Oto mask. Japan, Muromachi–Edo period, 16th–17th century. Wood; 22.3 × 16.4 × 6.3 cm. F2003.5.5

Male Hyottoku mask. Japan, Kamakura–Momoyama period, 14th–16th century. Wood; 20.6 × 13.4 × 5.4 cm. F2003.5.6

Demon or Beshimi mask. Japan, Muromachi–Edo period, 16th–17th century. Hinoki wood with colored pigment; 19.3 × 13.6 × 7.9 cm. F2003.5.7

Mold for making papier-mâché masks. Japan, Muromachi–Momoyama period, late 16th century. Wood; 25.8 × 21.3 × 12.6 cm. F2003.5.8

Beshimi mask. Japan, Momoyama–Edo period, early 17th century. Hinoki wood with old black patina; 20.1 × 15.7 × 7.3 cm. F2003.5.9

Male mask. Japan, Muromachi period, early 16th century. Kusunoki wood; 16.9 × 12.2 × 5.9 cm. F2003.5.10

Mask of a woman. Japan, Muromachi–Edo period, 16th–17th century. Wood with colored pigments; 19.5 × 12.5 × 6.2 cm. F2003.5.11

Demon mask. Japan, early 17th century. Wood, pigment, lacquer; 23.2 × 15.5 × 7.8 cm. F2003.5.12

Beshimi mask offering to a Shinto shrine. Japan, Momoyama–Edo period or earlier. Wood; 40.7 × 29.3 × 20.0 cm. F2003.5.13

Hyottoku mask. Japan, Kamakura–Muromachi period, 14th–15th century. Wood; 21.3 × 14.8 × 5.9 cm. F2003.5.14

Demon mask. Japan, Momoyama–Edo period, 17th century. Wood, pigment, and lacquer; 24.5 × 16.0 × 19.8 cm. F2003.5.15

Demon mask. Japan, Momoyama–Edo period, 17th–18th century. Wood, pigment, lacquer; 17.2 × 11.7 × 8.5 cm. F2003.5.16

GIFT OF OOMINIC P. JELLINEK
Shallow dish with wide everted rim. China, Jingdezhen, Jiangxi Province, Kangxi period, early 18th century. Porcelain with cobalt decoration under clear glaze; 4.1 × 26.9 cm. F2004.38

BEQUEST OF MARGARET A. KEARNEY
Pair of blue-and-white jars and covers with rosewood stands. China, Jingdezhen, Jiangxi Province, early 18th century. Porcelain with cobalt decoration under clear glaze, rosewood stand; 46.5 × 20.2 cm. F2004.37.1A–C–2A–C

GIFT OF YANAGI KOICHI
Tea bowl, Black Oribe style ware, by Tsujimura Shiro (b. 1947). Japan, Heisei era, 2000. Stoneware with Black Oribe glaze; 10.1 × 11.7 cm. FSC-P-6778A–F

Tea bowl, Ido style ware, by Tsujimura Shiro (b. 1947). Japan, Heisei era, 2001. Stoneware with wood ash glaze; 8.0 × 14.3 cm. FSC-P-6779A–F

GIFT OF THE LING FAMILY FROM THE HELEN D. LING COLLECTION
Box in the shape of a fish dragon. China, Zhangzhou, Fujian, Ming dynasty, ca. 16th century. Gray porcelain with transparent green, yellow, and purple enamels; 4.8 × 4.5 × 7.7 cm. FSC-P-6780A–D

Box in shape of a duck. China, Zhangzhou, Fujian, Ming dynasty, ca. 16th century. Gray porcelain paste with a matte opaque white interior glaze and exterior transparent green glaze; white paste with a transparent green exterior glaze; 4.2 × 4.4 × 5.9 cm. FSC-P-6781A–C

PURCHASES

PURCHASE—THE LUNOER FOUNOATION
Little Market-Place, Tours, 1888, by James McNeill Whistler (American, 1834–1903). Etching printed in dark brown ink; 13 × 17.8 cm. FSC-GR-700

PURCHASE FROM THE ESTATE OF ROBERT O. MULLER WITH FUNOS FROM THE FRIENDS OF THE FREER ANO SACKLER GALLERIES ANO THE HAROLO P. STERN MEMORIAL FUNO
Mukojima in snow, by Ogata Gekko (1859–1920). Japan, Taisho era, 1919. Hanging scroll; color on silk; 191.6 × 49.1 cm. F2004.1

Fish market at Nihonbashi, by Ogata Gekko (1859–1920). Japan, Taisho era, 1919. Hanging scroll; color on silk; 198 × 48.9 cm. F2004.2

Racetrack, by Ogata Gekko (1859–1920). Japan, Taisho era, 1919. Hanging scroll; color on silk; 190.6 × 49.6 cm. F2004.3

Autumnal tints at Takinogawa, Oji, by Ogata Gekko (1859–1920). Japan, Taisho era, 1919. Hanging scroll; color on silk; 189.4 × 49.2 cm. F2004.4

Tea-house at Meguro, by Ogata Gekko (1859–1920). Japan, Taisho era. Hanging scroll; color on silk; 191.1 × 49.4 cm. F2004.5

Tenjin shrine at Kameido, by Ogata Gekko (1859–1920). Japan, Taisho era, 1919. Hanging scroll; color on silk; 197.9 × 49.1 cm. F2004.6

Daimon Gate at Shiba, by Ogata Gekko (1859–1920). Japan, Taisho era, 1919. Hanging scroll; color on silk; 189.1 × 49.3 cm. F2004.7

Gotenyama (Shell gathering at Shinagawa), by Ogata Gekko (1859–1920). Japan, Taisho era, 1919. Hanging scroll; color on silk; 190.8 × 49.3 cm. F2004.8

Sketchbook depicting Kabuki play *Terokoya*, by Kobayashi Kiyochika (1847–1915). Japan, Meiji era, 1903. Ink and color on paper, bound in silk-covered album; 21.1 × 1287.0 cm. F2004.9A–DDD

Mitate-e of Courtesan Eguchi, parodying Fugen Bosatsu, seated astride an elephant, by Kobayashi Kiyochika (1847–1915). Japan, Meiji era (1868–1912). Hanging scroll; ink and color on paper; 177.3 × 49.1 cm. F2004.10

Folktale of an old man, a woman and a sparrow, by Kobayashi Kiyochika (1847–1915). Japan, Meiji era (1868–1912). Hanging scroll; ink and color on paper; 186.0 × 33.6 cm. F2004.11

Owl on blooming cherry tree in moonlight, by Ozawa Nankoku (b. 1844). Japan, Meiji era (1868–1912). Hanging scroll; ink and color on silk; 166.0 × 82.3 cm. F2004.12

Crane standing in a field of grain, by Ozawa Nankoku (b. 1844). Japan, Meiji era (1868–1912). Hanging scroll; ink and color on silk; 166.2 × 82.4 cm. F2004.13

Actor Jitsukawa Enjaku II, by Natori Shunsen (1886–1960). Japan, 1925–1929. Hanging scroll; ink and color on silk with applied paper labels; 141.4 × 44.3 cm. F2004.14

Otafuku, the goddess of mirth, holding a baby crane, by Kawanabe Kyosai (1831–1889). Japan, Meiji era, 1875. Hanging scroll; color on silk; 99.2 × 29.5 cm. F2004.15

Pair of cranes on branch. Japan. Ink and color on silk; 36.5 × 19.0 cm. F2004.16

Carp with fly. Japan. Ink and color on silk; 48.0 × 29.2 cm. F2004.17

Leaping carp. Japan. Ink and color on silk; 36.9 × 29.0 cm. F2004.18

Sumi-e, by Kawanabe Kyosai (1831–1889). Japan, 1888. Ink on paper; 28.3 × 23.7 cm. F2004.19

Landscape with bridge and shrine, by Imao Keinen (1845–1924). Japan. Ink and color on silk; 24.4 × 20.4 cm. F2004.20

ACQUISITIONS, CONTRIBUTIONS, AND FINANCIALS

Kamigamo shrine, by Imao Keinen (1845–1924). Japan. Ink and color on silk; 24.8 × 20.5 cm. F2004.21

Mount Fuji, by Nomura Bunkyo (1854–1911). Japan. Ink and color on silk; 29.3 × 70.8 cm. F2004.22

Woman and child in moonlight. Japan. Ink and color on silk; 29.3 × 70.8 cm. F2004.23

Two birds on branch with maple leaves. Japan. Ink and color on silk; 23.3 × 27.9 cm. F2004.24

Large-billed bird and grasses. Japan. Ink and color on silk; 22.5 × 27.7 cm. F2004.25

New Year's greeting, by Suzuki Shonen (1849–1918). Japan. Ink, color, and gold on paper; 36.2 × 7.5 cm. F2004.26

Hillside shrine, by Morikawa Sobun (1847–1902). Japan. Ink and color on silk; 24.9 × 20.4 cm. F2004.27

Mountainside in moonlight, by Suzuki Shonen (1849–1918). Japan. Ink and color on silk; 24.9 × 20.6 cm. F2004.28

Large toad, by Tokuan Obaku (act. 1910–1935) and Chokuo Obaku (1867–1937). Japan, Taisho era, 1919. Hanging scroll; ink and color on paper; 193.3 × 45.0 cm. F2004.29

Golden sun, by Kikuchi Yosai (1788–1878). Japan, Meiji era, 1878. Hanging scroll; ink, color, and gold on paper; 246.2 × 82.4 cm. F2004.30

Cornstalk and grasshopper, by Nishiyama Hoen (1804–1867). Japan, Edo period, 19th century. Hanging scroll; ink and color on paper; 208.5 × 44.1 cm. F2004.31

Shi-shi hon-dog, by Tsuji Kako (1870–1931). Japan. Hanging scroll; ink and color with white pigment on silk; 210.4 × 66.9 cm. F2004.32

Egret by the shore, by Takeuchi Seiho (1864–1942). Japan. Hanging scroll; ink and color on silk; 156.9 × 86.5 cm. F2004.33

Hungry wolf in moonlight, by Suzuki Shonen (1849–1918). Japan. Hanging scroll; ink and color on silk; 201.7 × 74.3 cm. F2004.34

PURCHASE
Arita ware drug pot (*albarello*) with European decoration. Japan, Arita, Edo period, mid-17th century. Porcelain with cobalt decoration under transparent, faintly blue glaze; 27.8 × 19.3 cm. F2003.3A–D

Arthur M. Sackler Gallery

GIFTS

THE CATHERINE AND RALPH BENKAIM COLLECTION
Folio from a Koran (Sura 5:82–90). India, late 15th century. Ink, opaque watercolor, and gold on paper; 53.5 × 31.5 cm. S2003.9

Violet, by Kumi Sugai (1919–1966). Japan/France, 1960–69. Lithograph; inks on paper; 65.7 × 50.3 cm. S2003.10

L. S'lehve (L'Homme), by Kumi Sugai (1919–1966). Japan/France, 1957. Lithograph; inks on paper; 65.5 × 50.0 cm. S2003.11

Samourai, by Kumi Sugai (1919–1966). Japan/France, 1958. Lithograph; inks on paper; 76.0 × 56.2 cm. S2003.12

Rouge, by Kumi Sugai (1919–1966). Japan/France, 1961. Lithograph; inks on paper; 76.5 × 56.7 cm. S2003.13

Le Ciel, by Kumi Sugai (1919–1966). Japan/France, 1963. Lithograph; inks on paper; 76.5 × 56.2 cm. S2003.14

GIFT OF YUHO TSENG-ECKE IN MEMORY OF GUSTAV E.W. ECKE, 1896–1971
Couch-bed. China, Ming dynasty, 16th century, with late 16th–early 17th-century additions. Huanghuali wood; 78.1 × 203.8 × 94.6 cm. S2004.4A–D

Portable chest. China, Ming–Qing dynasty, late 16th–early 17th century. Zitan wood; 30.8 × 30.2 × 27.6 cm. S2004.5

Low stand/table. China, Qing dynasty, 17th–early 18th century. Zitan wood; 21.6 × 46.4 × 44.8 cm. S2004.6

Painting table. China, Ming–Qing dynasty, late 16th–early 18th century. Huanghuali wood; 84.1 × 165.1 × 71.1 cm. S2004.7

GIFT OF RUTH C. GALAID
Manuscript cover for a copy of the *Kanjur*. Tibet, 16th–early 18th century. Wood with gilt and traces of polychrome pigments; 24.7 × 64.8 × 4.5 cm. S2004.8

GIFT OF VICTOR AND TAKAKO HAUGE
Group of fifty-four Ban Chiang tradition vessels. Thailand, 3600 B.C.E.–200 C.E. Earthenware and pigment; various sizes. S2004.9–62

GIFT OF CYNTHIA HELMS
Jar. Iran, ca. 225–600. Bronze; 20.3 × 10.2 × 10.2 cm. S2003.7

THE ROBERT O. MULLER COLLECTION
Bequest of 3,814 woodblock prints by various artists. Japan, 19th–20th century. Ink and colors on paper; various sizes. S2003.8.1–3814

GIFT OF BERNIE AND SUZANNE PUCKER IN HONOR OF LORRAINE AND ALAN BRESSLER
Lidded box, by Makoto Yabe (1947–2005). Japan/United States, 2003. Brown stoneware inlaid with tinted white clay, with copper oxide wash and wood ash glaze; 17.0 × 32.5 × 15.0 cm. S2004.1A–B

THE ANNE VAN BIEMA COLLECTION
Bequest of 347 woodblock prints by various artists. Japan, 18th–20th century. Ink and colors on paper; various sizes. S2004.3.1–347

PURCHASES

PURCHASE—THE FAMILY OF MADAME CHIANG KAI-SHEK (CHIANG SOONG MAYLING 1898–2003)
Monkeys Grasping for the Moon, by Xu Bing (b. 1955). China/United States, edition 1 of 2, 2004. Lacquer on Baltic birch wood; 259.1 × 78 × 4.2 cm. S2004.2.1–21

LOANS TO OTHER INSTITUTIONS

ASIAN ART MUSEUM OF SAN FRANCISCO
San Francisco, CA
OCTOBER 18, 2003–JANUARY 11, 2004

Goryeo Dynasty: Korea's Age of Enlightenment, 918–1392

Kshitigarbha (Chijang Posal). Korea, 14th century. Hanging scroll; ink and colors on silk; 106.5 × 48.7 cm. Anonymous gift, S1992.11

THE ASIA SOCIETY GALLERY
New York, NY
OCTOBER 16, 2003–JANUARY 18, 2004

MUSEO POLDI-PEZZOLI AND PALAZZO REALE
Milan, Italy
MARCH 3–JUNE 27, 2004

Hunt for Paradise: Court Arts of Safavid Iran, 1501–76. Cover from a bookbinding. Iran, early 16th century. Paint and leather over paper; 31.6 × 20.0 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S1986.12

Copy of a Divan. Iran, ca. 1520. Opaque watercolor, ink, and gold on paper; rebound in leather; 21.8 × 14.0 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S1986.60

Double-page frontispiece. Iran, 1530–40. Opaque watercolor, ink, and gold on paper; 30.2 × 36.6 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S1986.67.1A–B–.2A–B

Double-page frontispiece from a copy of the *Koran* (Sura 1:1–7). Iran, ca. 1550. Opaque watercolor, ink, and gold on paper; 42.2 × 100.2 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S1986.82.1A–B–.2A–B (New York City only)

Adam and Eve from a copy of the *Falnama* (Book of Divination) ascribed to Ja'far al-Sadiq. Iran, ca. 1550. Opaque watercolor, ink, and gold on paper; 59.7 × 44.9 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S1986.25.1A–B (New York City only)

Illustration of a hunt. Iran, 1530–40. Ink and color on paper, mounted on an album page; 20.5 × 26.5 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S1986.290 (New York City only)

SANTA BARBARA MUSEUM OF ART
Santa Barbara, CA
NOVEMBER 22, 2003–FEBRUARY 15, 2004

Worshiping the Ancestors: Chinese Commemorative Portraits

Portrait of Prince Hongming (1705–1767). China, Qing dynasty, 1767, or later copy. Hanging scroll; ink and color on silk; 288.2 × 132.1 cm. S1991.61

Portrait of Princess Wanyan, wife of Hongming (1705–1767). China, Qing dynasty, 1767, or later copy. Hanging scroll; ink and color on silk; 350.0 × 140.0 cm. S1991.53

Portrait of Hongtaiji (1592–1643). China, Qing dynasty, 18th–19th century. Hanging scroll; ink and color on silk; 281.0 × 124.0 cm. S1991.63

Portrait of Yang Hong (1381–1451). China, Ming dynasty, ca. 1451. Hanging scroll; ink and color in silk; 323.5 × 175.0 cm. S1991.77

Portrait of Boggodo, Prince Zhuang (1650–1723). China, Qing dynasty, 18th century, or later copy. Hanging scroll; ink and color on silk; 373.5 × 207.0 cm. S1991.78

Portrait of Oboi (d. 1669). China, Qing dynasty, mid-18th–early 20th century. Hanging scroll; ink and color on silk; 290.0 × 164.5 cm. S1991.93

Portrait of Lady Guan (ca. mid-17th–early 18th century). China, Qing dynasty, early 18th century, or later copy. Hanging scroll; ink and color on silk; 343.0 × 145.0. S1991.121

Portrait of Shang Kexi (d. 1676). China, Qing dynasty, 19th–early 20th century. Hanging scroll; ink and color on silk; 389.5 × 152.0 cm. S1991.81

Li Yinzu (1629–1664). China, Qing dynasty, 18th–19th century. Hanging scroll; ink and color on silk; 321.0 × 142.5 cm. S1991.104

Portrait of Daisan (1583–1648). China, Qing dynasty, 18th–19th century. Hanging scroll; ink and color on silk; 385.0 × 194.0 cm. S1991.74

Portrait of Yinli, Prince Guo (1697–1738), by Mangguri (1672–1736). China, Qing dynasty, 1731. Hanging scroll; ink and color on silk; 345.0 × 132.5 cm. S1991.95

Portrait of Lirongbao's wife (17th century). China, Qing dynasty, 18th–19th century. Hanging scroll; ink and color on silk; 337.0 × 135.3 cm. S1991.129

Portrait of Lirongbao (17th century). China, Qing dynasty, 18th–19th century. Hanging scroll; ink and color on silk; 337.0 × 136.0 cm. S1991.130

Portrait of Yinti, Prince Xun (1688–1755), and *Wife*. China, Qing dynasty, 2nd half 18th century. Hanging scroll; ink and color on silk; 335.0 × 197.0 cm. S1991.88

Portrait of Yinti, Prince Xun (1688–1755). China, Qing dynasty, 18th century. Hanging scroll; ink and color on silk; 332.0 × 150.0 cm. S1991.87

Beauty Holding an Orchid. China, Qing dynasty, mid-18th–19th century. Hanging scroll; ink and color on silk; 240.0 × 96.5 cm. S1991.50

Portrait of Hongyan, Prince Guo (1733–1765). China, Qing dynasty, late 18th century. Hanging scroll; ink and color on silk; 357.0 × 136.0 cm. S1991.47

Portrait of Guanglu, Prince Yu (1706–1785). China, Qing dynasty, ca. 1785, or later copy. Hanging scroll; ink and color on silk; 363.0 × 192.0 cm. S1991.90

Portrait of Yinghe (1771–1839). China, Qing dynasty, 1806. Hanging scroll; ink and color on silk; 356.0 × 136.0 cm. S1991.80

Portrait of an unidentified courtier in front of a table. China, Qing dynasty, 18th–19th century. Hanging scroll; ink and color on silk; 352.5 × 193.5 cm. S1991.126

Portrait of Chunying, Prince Rui (1761–1800). China, Qing dynasty, 1796. Hanging scroll; ink and color on silk; 282.0 × 107.5 cm. S1991.83

Portrait of Yinxiang, the First Prince Yi (1686–1730). China, Qing dynasty, 1905. Hanging scroll; ink and color on silk; 248.0 × 166.0 cm. S1991.84

Portrait of the Sixth Prince Yi. China, Qing dynasty, 1905. Hanging scroll; ink and color on silk; 249.0 × 165.0 cm. S1991.86

Portrait of the Seventh Prince Yi. China, Qing dynasty, 1911. Hanging scroll; ink and color on silk; 249.0 × 164.0 cm. S1991.10

Portrait of Yinxiang, Prince Yi (1686–1730), *looking through a window*. China, Qing dynasty, 18th century. Hanging scroll; ink and color on silk; 276.0 × 104.5 cm. S1991.64

Portrait of an imperial lady. China, Qing dynasty, 18th–19th century. Hanging scroll; ink and color on silk; 442.5 × 208.5 cm. S1991.75

Portrait of Jalafengge. China, Qing dynasty, 2nd half 19th century. Hanging scroll; ink and color on silk; 370.5 × 184.0 cm. S1991.82

Portrait of the Qianlong emperor in front of the White Pagoda. China, Qing dynasty, 18th century or later, Spurious seals of Giuseppe Castiglione (Lang Shining; 1688–1766). Hanging scroll; ink and color on silk; 275.0 × 140.0 cm. S1991.60

Spurious Portrait of the Jiajing empress. China, Republic period, ca. 1920–48. Hanging scroll; ink and color on paper; 266.7 × 117.7 cm. S1991.98

Portrait of an elderly couple. China, Qing dynasty, 19th–early 20th century. Hanging scroll; ink and color on cotton canvas; 231.0 × 165.5 cm. S1991.128

Portrait of Father Zhang Jimin and Mother Zhao. China, Ming dynasty, 17th century, or later copy. Hanging scroll; ink and color on silk; 322.0 × 140.5 cm. S1991.73

Portrait of Father Ruifeng. China, Qing dynasty, ca. 1890. Hanging scroll; oil pigments on silk; 227.0 × 95.0 cm. S1991.136

Portrait of Mother Mujia. China, Qing dynasty, ca. 1890. Hanging scroll; oil pigments on silk; 227.0 × 96.4 cm. S1991.137

The above works: Purchase—Smithsonian Collections Acquisition Program and partial gift of Richard G. Pritzlaff

Portrait of Yu Chenglong (1617–1684). China, Qing dynasty, 18th–19th century. Hanging scroll; ink and color on paper; 344.5 × 143.5 cm. Purchase, S1997.39

MUSEUM OF ARTS AND SCIENCES
Daytona Beach, FL
NOVEMBER 22. 2003–MAY 2. 2004

GEMOLOGICAL INSTITUTE OF AMERICA
Carlsbad, CA
MAY 22–OCTOBER 31. 2004

Magic, Myths, and Minerals: Chinese Jades from the Arthur M. Sackler Gallery, organized in cooperation with the Smithsonian Institution Traveling Exhibition Service

Goose. China, Song dynasty (960–1279). Jade; 2.8 × 9.2 × 6.0 cm. S1987.28

Rabbit. China, Shang-Western Zhou dynasty, ca. 11th century B.C.E. Jade; 2.1 × 3.9 × 0.4 cm. S1987.587

Bird pendant. China, Shang dynasty, 13th–11th century B.C.E. Jade; 5.6 × 3.6 × 0.5 cm. S1987.637

Horse. China, Song–Ming dynasty, 10th–17th century. Jade; 3.3 × 6.0 × 3.3 cm. S1987.739

Pig. China, Han dynasty, 2nd century B.C.E.–2nd century C.E. Marble; 2.8 × 9.2 × 6.0 cm. S1987.741

Bear. China, Song–Han dynasty, 2nd century B.C.E.–2nd century C.E. Jade; 2.8 × 3.3 × 1.6 cm. S1987.744

Dog. China, period of division–Tang dynasty, 3rd–6th century, or later. Jade; 2.8 × 9.2 × 6.0 cm. S1987.750

Bird. China, Liao–Yuan dynasty, 10th–14th century. Jade; 4.3 × 2.9 × 0.9 cm. S1987.752

Toad on a lotus leaf. China, Ming–Qing dynasty, 16th–17th century. Jade; 3.6 × 9.0 × 5.6 cm. S1987.758

Garment hook with monkey and horse. China, Qing dynasty, 17th–18th century. Jade; 12.2 × 1.8 × 2.2 cm. S1987.762

Ring ornament. China, Yuan–Ming dynasty, 13th–17th century. Jade; 11.2 × 11.4 × 1.1 cm. S1987.767

Bird and peach. China, Ming dynasty, 14th–17th century. Jade; 8.0 × 4.6 × 4.9 cm. S1987.772

Dragon brush washer. China, Qing dynasty, 18th century. Jade; 3.0 × 9.8 × 7.1 cm. S1987.773

Coiled mythical animal. Han dynasty–period of division, 2nd century B.C.E–589 C.E., or later. Jade; 3.6 × 10.0 × 5.6 cm. S1987.785

Dove staff finial. China, Song dynasty, 960–1279. Jade; 5.1 × 8.0 × 4.2 cm. S1987.794

Chimera. China, period of division, 4th–6th century. Jade; 4.7 × 8.6 × 2.8 cm. S1987.798

Tiger. China, period of division, 3rd–5th century, or later. Jade; 3.0 × 7.4 × 4.7 cm. S1987.802

Bird pendant. China, 12th–18th century. Jade; 6.4 × 4.3 × 2.2 cm. S1987.807

Rooster. China, Song dynasty, 10th–13th century. Jade; 5.2 × 6.9 × 2.3 cm. S1987.808

Mandarin duck. China, Yuan–Qing dynasty, 14th–17th century. Jade; 3.1 × 6.0 × 2.7 cm. S1987.810

Pigeon. China, Song dynasty, 960–1279. Jade; 4.7 × 8.5 × 3.1 cm. S1987.811

Elephant. China, Song dynasty, 12th–13th century. Jade; 4.1 × 9.3 × 4.4 cm. S1987.813

Ram. China, Qing dynasty, 19th century. Jade; 5.7 × 8.7 × 3.9 cm. S1987.815

Horse. China, Tang–Song dynasty, 8th–13th century. Jade; 3.4 × 7.3 × 4.4 cm. S1987.817

Dragon finial. China, Yuan dynasty, 13th–14th century. Jade; 6.9 × 5.1 × 24.3 cm. S1987.819

Horse. China, Song dynasty (960–1279), or later. Jade; 3.9 × 9.6 × 4.0 cm. S1987.820

Double chimera. China, Qing dynasty, 17th–18th century. Jade; 5.6 × 8.3 × 8.2 cm. S1987.824

Elephant. China, Song dynasty (960–1279). Jade; 5.3 × 11.8 × 7.6 cm. S1987.825

Dog. China, Ming–Qing dynasty, 17th century. Jade; 3.1 × 7.6 × 3.8 cm. S1987.835

Bird pendant. China, Western Zhou dynasty, 11th–10th century B.C.E. Jade; 7.0 × 9.0 × 0.4 cm. S1987.846

Rat. China, Song dynasty, 12th–13th century. Jade; 5.8 × 1.3 × 1.2 cm. S1987.878

ACQUISITIONS, CONTRIBUTIONS, AND FINANCIALS

Ox. China, Ming dynasty, 15th–16th century. Jade; 2.9 × 6.0 × 3.5 cm. S1987.886

Ornamental disk. China, Qing dynasty, 18th century. Jade; 15.7 × 12.6 × 0.7 cm. S1987.922

The above objects were gifts of Arthur M. Sackler.

Nazha Slaying the Dragon King. China, ca. 1875–1925. Jade; 11.2 × 10.2 × 5.1 cm. Transfer from the Department of Mineral Sciences, National Museum of Natural History, Smithsonian Institution, S1992.75

Tortoise. China, Qing dynasty, late 18th–early 19th century. Agalmatolite; 4.2 × 7.3 × 14.6 cm. Transfer from the Department of Mineral Sciences, National Museum of Natural History, Smithsonian Institution, S1995.94

SMITH COLLEGE MUSEUM OF ART
Northampton, MA
FEBRUARY 20–APRIL 25, 2005

Visual Poetry: Paintings and Drawings from Iran

Two Safavid princes, by Aqa Mirak (act. 16th century). Iran, ca. 1535. Opaque watercolor, ink, and gold on paper; 37 × 25.5 cm. The Art and History Trust Collection, LTS1995.2.51

Seated angel. Iran, 1575–1600. Opaque watercolor, ink, and gold on paper; 17.2 × 14.3 cm. The Art and History Trust Collection, LTS1995.2.72

Man attacked by a dragon, by Siyavush (act. 16th century). Iran, 1575–1600. Ink on paper; 22.6 × 14.4 cm. The Art and History Trust Collection, LTS1995.2.73

Seated youth. Present-day Afghanistan, 1500–20. Opaque watercolor, ink, and gold on paper; 32 × 22.3 cm. The Art and History Trust Collection, LTS1995.2.75

Young dervish, Iran, 1590–95. Opaque watercolor, ink, and gold on paper; 29 × 17.7 cm. The Art and History Trust Collection, LTS1995.2.76

Barefoot youth, by Riza Abbasi (ca. 1565–1635). Iran, ca. 1600. Opaque watercolor, ink, and gold on paper; 30 × 18 cm. The Art and History Trust Collection, LTS1995.2.78

Seated dervish, by Riza Abbasi (ca. 1565–1635). Iran, 1590–95. Ink on paper; 21 × 14 cm. The Art and History Trust Collection, LTS1995.2.79

Woman with a veil, by Riza Abbasi (ca. 1565–1635). Iran, ca. 1590–95. Opaque watercolor, ink, and gold on paper; 34.2 × 21.5 cm. The Art and History Trust Collection, LTS1995.2.80

Folding album (*muraqqa*) of calligraphy, by Riza Abbasi (ca. 1565–1635). Iran, 1598. Opaque watercolor, ink, and gold on paper; 23 × 12.7 cm. The Art and History Trust Collection, LTS1995.2.87

Safavid nobleman, by 'Ali-Quli Beg Jabbadar (act. 17th century). Iran, ca. 1670. Opaque watercolor, ink, and gold on paper; 15.5 × 8 cm. The Art and History Trust Collection, LTS1995.2.119

Copy of the *Bustan* (Orchard) of Sa'di. Present-day Afghanistan, ca. 1527. Opaque watercolor, ink, and gold on paper; 19.5 × 12.7 cm. The Art and History Trust Collection, LTS1995.2.162

Grand Vizier Shah-Quli Khan, by Hajji-Muhammad. Iran, ca. 1696. Opaque watercolor, ink, and gold on paper; 15.2 × 8.3 cm. The Art and History Trust Collection, LTS1995.2.182

Double of a bookbinding. Iran, 17th century. Cut leather and multicolored paper; 25.8 × 16.6 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S1986.13

Double-page composition: pair of lovers. Iran, Isfahan, ca. 1600. Opaque watercolor, ink, and gold on paper; 40.2 × 54 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S1986.277–278

Double-page composition: pair of lovers. Iran, Isfahan, ca. 1600. Opaque watercolor, ink, and gold on paper; 39.2 × 53 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S1986.279–280

A youth and an old man, by Riza Abbasi (ca. 1565–1635). Iran, ca. 1605. Ink, color wash, and gold on paper; 46.1 × 30.5 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S1986.292

Two youths. Iran, early 17th century. Opaque watercolor and gold on paper; 40.1 × 27.1 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S1986.294

Woman with spray of flowers. Iran, ca. 1575. Opaque watercolor and gold on paper; 30.9 × 20.3 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S1986.296

Woman with spray of flowers. Iran, ca. 1595. Opaque watercolor and gold on paper; 30.3 × 18.6 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S1986.297

A prince reclining, by Aqa Mirak (act. 16th century). Iran, ca. 1530. Opaque watercolor, ink, and gold on paper; 33.6 × 21.2 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S1986.300

A prince and princess embracing, inscribed to Abdullah. Present-day Uzbekistan, Bukhara, ca. 1550. Opaque watercolor, ink, and gold on paper; 34.5 × 21.9 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S1986.301

Seated princess, painting attributed to Muhammad Sharif Musavvir, borders signed by Muhammad Murad Samaraqandi. Present-day Uzbekistan, possibly Bukhara, ca. 1600. Opaque watercolor and gold on paper; 37 × 23.8 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S1986.304

A seated youth. Iran, 1600–10. Opaque watercolor and gold on paper; 34.6 × 21.9 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S1986.306

Two lovers and a bearded man, attributed to Riza Abbasi (ca. 1565–1635). Iran, Isfahan, 1610–15. Ink on paper; 11.9 × 17.2 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S1986.311

Bearded man leaning on a staff. Iran, 1630–40. Ink and color wash on paper; 33.7 × 22.8 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S1986.312

Youth holding a falcon. Iran, 1575–80. Opaque watercolor, ink, and gold on paper; 16.6 × 10.4 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S1986.313

Page of calligraphy. Iran, 1541–42. Ink, opaque watercolor, and gold on paper; 32.3 × 20.7 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S1986.328

Page of calligraphy. Iran, 16th century. Ink, opaque watercolor, and gold on paper; 47.7 × 32.5 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S1986.347

HIRSHHORN MUSEUM AND SCULPTURE GARDEN
Smithsonian Institution
Washington, D.C.
JULY 28, 2004–JULY 1, 2005

Gyroscope

Pierced window screen (*jali*). India, 17th century. Marble; 42.4 × 55.3 × 3.5 cm. Purchase, S1990.21

Jar, by Naka Yasuzumi (b. 1950). Japan, 1992. Porcelain with polychrome inlay under colorless glaze; 34.4 × 33.8 × 33.8 cm. Gift of the Japan Foundation, S1993.7

Bowl. Iran, late 12th–early 13th century. Stone-paste painted under glaze; 9.4 × 20.8 × 20.8 cm. Gift of Osborne and Gratia Hauge, S1997.115

Gifts, Grants, and Contributions

Private donations are crucial to the museum’s ability to fulfill its mission. The following individuals and organizations provided financial support of \$1,000 or more to the Freer & Sackler Galleries between October 1, 2003, and September 30, 2004. The museum is grateful to all donors for their generous support of its programs. Please bring any inadvertent errors in these lists to the attention of the Office of Membership and Development.

Each year, members of the Friends of the Freer & Sackler Galleries, the museum’s sole benefactors group, generously donate thousands of dollars to fund core museum programs—exhibitions, public and educational programs, research, and acquisitions—that do not receive federal funding. The museum is deeply indebted to the Friends for their steadfast support. The success of the Freer & Sackler Galleries continues to grow each year due to their generosity.

During the 2004 fiscal year, membership contributions helped to underwrite *Himalayas: An Aesthetic Adventure*, *Faith and Form: Selected Calligraphy and Painting from Japanese Religious Traditions*, *Return of the Buddha: The Qingzhou Discoveries*, and *Caliphs and Kings: The Art and Influence of Islamic Spain*. The Friends also provided funds to acquire thirty-five Japanese paintings of the late nineteenth and early twentieth century from the Estate of Robert O. Muller; to match the Mellon Foundation Challenge Grant to endow the position of Senior Scientist in the Department of Conservation and Scientific Research; and to support the ImaginAsia family programs.

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for Programs and Projects

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Planned Gifts

We are grateful to the following
generous benefactors who have
included the Freer & Sackler
Galleries in their estate plans.

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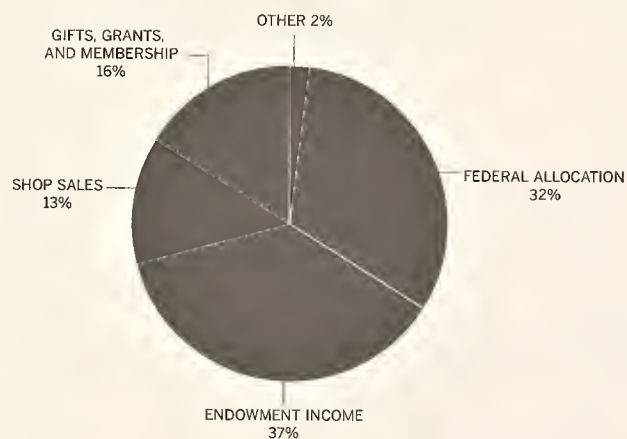
Budget Summary

Fiscal Year 2004

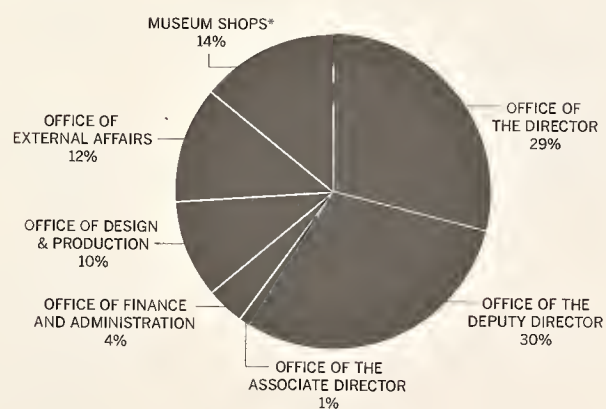
OCTOBER 1, 2003-SEPTEMBER 30, 2004

The following charts reflect the income and expense distributions for the Freer Gallery of Art & Arthur M. Sackler Gallery during fiscal year 2004. The financial statements included in this report are the representation of management and are not audited.

Income



Expenses



* PLEASE NOTE THAT THE MUSEUM SHOPS ARE ACCOUNTED FOR WITHIN THE OFFICE OF FINANCE AND ADMINISTRATION

Statement of Activity and Changes in Fund Balance

For the year ended September 30, 2004, with comparison to the year ended September 30, 2003

Support and Revenue	2004 TOTAL	2003 TOTAL
Federal allocation	\$5,742,050	\$6,130,267
Endowment income-Freer	5,583,475	5,358,119
Endowment income-Other	946,510	871,823
Shop sales	2,230,528	1,926,973
Gifts, grants, and membership	2,869,531	2,049,116
SI Grants: Latino, ResEquip, IRM-CIS, SchStudies	129,825	-0-
Other: Rights sales, Royalties, Benefits	207,219	274,870
Total support and revenue	\$17,709,138	\$16,611,168
Expenses		
Office of the director		
Director's office	511,689	419,091
Collections acquisition	1,358,370	1,319,428
Publications	458,905	588,402
Exhibition program	2,107,577	1,243,076
Subtotal—Office of the director	\$4,436,541	\$3,569,997
Office of the deputy director		
Deputy director's office	149,611	16,421
Curatorial research	1,551,258	1,728,791
Conservation	1,262,449	1,348,403
Collections management	731,837	844,457
Imaging and photographic research	358,328	365,139
Library, Archives, and Rights	489,749	436,439
Library acquisitions	140,688	143,084
Subtotal—Office of the deputy director	\$4,683,920	\$4,882,734
Office of the associate director		
Associate director's office	223,786	209,757
Subtotal—Office of the associate director	\$223,786	\$209,757
Office of design and production		
Design and production	1,172,928	1,199,612
Information technology	420,649	561,212
Subtotal—Office of design and production	\$1,593,557	\$1,760,824
Office of external affairs		
Membership and development	546,269	305,763
Special events	175,251	138,536
Education	888,384	850,633
Public affairs	321,504	335,951
Subtotal—Office of external affairs	\$1,931,408	\$1,630,883
Office of finance and administration		
Finance, administration, and personnel	677,572	696,313
Facilities management	-0-	531,634
Museum shops		
Cost of goods sold	1,181,682	951,301
Other costs	994,887	999,288
Subtotal—Office of finance and administration	\$2,854,141	\$3,178,536
Subtotal expenses	\$15,723,373	\$15,232,731
Unusual nonrecurring item: settlement claim	-0-	1,200,000
Total expenses	\$15,723,373	\$16,432,731
Excess (deficiency) of support and revenue over expenses before other financing	1,985,765	178,437
Other financing use/Transfers		
Transfer to Endowment (Mellon match)	-300,000	-0-
Transfer to Central Trust	-36,917	-0-
Excess (deficiency) of support and revenue over expenses after other financing	1,648,848	178,437
Fund balance, beginning of year	7,242,533	7,064,096
Fund balance, end of year	8,891,381	7,242,533
Plus: Prior Period Adjustment	678,289	-0-
Adjusted Fund Balance, end of year	\$9,569,670*	\$7,242,533

* \$9,414,535 OF THIS IS RESTRICTED

Endowment Funds

Arthur M. Sackler Gallery	MARKET VALUE 9/30/04	MARKET VALUE 9/30/03
Else Sackler Public Affairs Endowment For public affairs activities to increase awareness of the gallery, its collections, and programs	4,825,366	4,480,139
Else Sackler Fund For fresh flowers at the entrance to the Sackler Gallery	506,151	469,938
Freer Gallery of Art		
Freer Estate Endowment General operating funds, including acquisitions	108,983,157	101,186,043
Edward Waldo Forbes Fund To further scientific study of the care, conservation, and protection of works of art through lectures, colloquia, and fellowships	2,200,463	2,043,033
Harold P. Stern Memorial Fund For increasing the appreciation and understanding of Japanese art	2,305,399	2,140,461
Richard Louie Memorial Fund To support an annual internship for a student of Asian descent	120,874	112,326
Camel Fund For research expenses related to conservation	160,797	149,293

Freer & Sackler Galleries	MARKET VALUE 9/30/04	MARKET VALUE 9/30/03
Bill and Mary Meyer Concert Series Endowment To fund and support the Bill and Mary Meyer Concert Series	246,116	228,507
Publications Endowment Fund For research and publication of the permanent collections	1,713,690	1,591,085
Hirayama Fund For Japanese painting conservation, research, and training	2,870,517	2,665,148
Sir Joseph Hotung Fund For library acquisitions	120,884	112,235
Moynihan Endowment Fund To further research on the Mughal emperor Babur	194,242	180,345
Chinese Art Research Fund For Chinese art research, projects, and programs	548,959	509,684
Education Program Fund For education programs	1,118,280	1,254,054
Nancy Fessenden Endowment for Education For education programs	507,973	- 0 -
Director's Discretionary Fund Established by Peggy and Richard M. Danziger for exhibitions and projects	505,192	469,048
Anne van Biema Endowment Fund To increase knowledge and appreciation of Japanese graphic arts from 1600 to 1900	709,231	55,321
Anne van Biema Fellowship Endowment To endow a research fellowship in the Japanese visual arts	493,063	- 0 -
Senior Scientist Fund To endow a senior conservation science position	304,277	- 0 -

Annual Benefit Gala

On May 7, 2004, the Freer & Sackler hosted its fifth annual gala, celebrating the opening of *Caliphs and Kings: The Art and Influence of Islamic Spain*. Two hundred and two guests attended the benefit dinner, including representatives from the six embassies that hosted pre-dinner receptions and post-dinner salons. The event raised over \$185,000 for *Iraq and China: Ceramics, Trade, and Innovation*; *ImaginAsia*, our award-winning educational workshops for families; and other museum programs. We are grateful to the gala committee members and supporters listed below.

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Mr. and Mrs. Michael R. Sonnenreich

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Exhibitions

Arthur M. Sackler Gallery

Fiscal year 2004 started with *Himalayas: An Aesthetic Adventure*, which surveyed the remarkable range of seventh- to nineteenth-century Buddhist, Hindu, and Bon sacred objects produced in this vast mountain region. *Faith and Form: Selected Calligraphy and Painting from the Japanese Religious Tradition* also emphasized aesthetic satisfaction by exhibiting works of Buddhist- and Shinto-inspired calligraphy and painting from the Sylvan Barnet and William Burto collection. *Return of the Buddha: The Qingzhou Discoveries* presented thirty-five extraordinary sixth-century Chinese Buddhist statues that were accidentally unearthed in 1996 by workers leveling a school sports field on China's northeast coast. *Views of Chinese Art from the Indianapolis Museum of Art* launched the Asia in America series of exhibitions that showcases works from outstanding museums of Asian art throughout the United States. *Caliphs and Kings: The Art and Influence of Islamic Spain* featured rarely exhibited ceramics, textiles, maps, illuminated Islamic, Christian, and Jewish manuscripts, and coins from the collection of the Hispanic Society of America in New York. *Staircase IV*, by Korean-artist Do-Ho Suh, continued the Perspectives series of contemporary art by presenting a diaphanous fabric scale replica of the staircase in the artist's Manhattan apartment building.

SPECIAL EXHIBITIONS, LONG-TERM LOANS(*), AND CHANGING THEMATIC SELECTIONS(**)

METALWORK AND CERAMICS FROM ANCIENT IRAN** THROUGH JANUARY 21, 2004	FAITH AND FORM: SELECTEO CALLIGRAPHY AND PAINTING FROM THE JAPANESE RELIGIOUS TRADITIONS MARGH 20-JULY 18, 2004	JAPANESE PAINTING * (highlights from the collection and important loans) LONG-TERM
LOVE AND YEARNING: MYSTICAL AND MORAL THEMES IN PERSIAN POETRY AND PAINTING THROUGH FEBRUARY 22, 2004	CALIPHS AND KINGS: THE ART AND INFLUENCE OF ISLAMIC SPAIN MAY 8-OCTOBER 17, 2004	SCULPTURE OF SOUTH AND SOUTHEAST ASIA** LONG-TERM
FOUNTAINS OF LIGHT: ISLAMIC METALWORK FROM THE NUHAD ES-SAID COLLECTION* THROUGH FEBRUARY 28, 2004	ART OF MUGHAL INDIA AUGUST 21, 2004-FEBRUARY 21, 2005	CONTEMPORARY JAPANESE CERAMICS** LONG-TERM
PERSPECTIVES: YAYOI KUSAMA THROUGH MARGH 21, 2004	ASIA IN AMERICA: VIEWS OF CHINESE ART FROM THE INOIANAPOLIS MUSEUM OF ART SEPTEMBER 18, 2004-MARCH 20, 2005	LUXURY ARTS OF THE SILK ROUTE EMPIRES** LONG-TERM
PERSPECTIVES: OO-HO SUH APRIL 17-SEPTEMBER 26, 2004	ARTS OF CHINA** (SELECT OBJECTS ON LOAN) LONG-TERM	
RETURN OF THE BUDOHA: THE QINGZHOU DISCOVERIES MARGH 20-AUGUST 8, 2004		

PROGRAMS

Freer Gallery of Art

In fiscal year 2004, the Freer commemorated the centennial of James McNeill Whistler's death with new versions of two of his most famous and influential installations. *Mr. Whistler's Galleries: Avant-Garde in Victorian London* examined Whistler's little-known role in the forefront of exhibition design. Among the three outstanding small Whistler exhibitions on view was *Whistler in Paris: Lithographs from the Belle Epoque, 1891-1896*, featuring twenty-six lithographs Whistler made while living in Paris. Chinese art was represented in *Luxury and Luminosity: Visual Culture and the Ming Court*, which demonstrated how the ceramic palette of the Ming-dynasty emperors included a variety of arts and crafts featuring a luxurious spectrum of materials and colors. *Work and Commerce: Scenes of Everyday Life in Chinese Painting* and *Life and Leisure: Everyday Life in Edo Japan* placed a rare focus on the daily activities of the common people, while *Guardians of the Law: Chinese Luohan Painting* featured paintings of a select group of enlightened monks chosen to remain in the world as protectors of the faith until all sentient beings attained spiritual liberation.

EXHIBITIONS AND CHANGING THEMATIC SELECTIONS(†)

IN PURSUIT OF HEAVENLY HARMONY: PAINTINGS AND CALLIGRAPHY BY BADA SHANREN FROM THE BEQUEST OF WANG FANGYU AND SUM WAI THROUGH OCTOBER 19, 2003	WHISTLER IN PARIS: LITHOGRAPHS FROM THE BELLE EPDQUE, 1891-1896 FEBRUARY 21-AUGUST 15, 2004	JAPANESE SCREENS† LONG-TERM
MR. WHISTLER'S GALLERIES: AVANT-GARDE IN VICTDRIAN LONDDN NOVEMBER 20, 2003-APRIL 4, 2004	WORK AND COMMERCE: EVERYDAY LIFE IN CHINESE PAINTING JUNE 19, 2004-JANUARY 17, 2005	KOREAN CERAMICS† LONG-TERM
GUAROIANs DF THE LAW: CHINESE LUDHAN PAINTING NOVEMBER 22, 2003-MAY 23, 2004	LUXURY ANO LUMINDSITY: VISUAL CULTURE ANO THE MING COURT JULY 3, 2004-JUNE 26, 2005	ART FDR ART'S SAKE† LONG-TERM
TALES AND LEGENDS IN JAPANESE ART THROUGH JANUARY 4, 2004	LIFE AND LEISURE: EVERYDAY LIFE IN JAPANESE ART AUGUST 14, 2004-EEBRUARY 20, 2005	JAMES MCNEILL WHISTLER† LONG-TERM
TEA UTENSILS UNOER WRAPS THROUGH JANUARY 4, 2004	YDUNG WHISTLER: EARLY PRINTS ANO THE "FRENCH SET" AUGUST 28, 2004-MARCH 13, 2005	ANCIENT CHINESE ART† LONG-TERM
WHISTLER'S GREATEST ETCHINGS: THE 18B9 AMSTERDAM SET† THROUGH FEBRUARY 1, 2004	THE RELIGIDUS ART OF JAPAN† LONG-TERM	CHARLES LANG FREER AND EGYPT† LONG-TERM
BIRDS ANO BEASTS IN JAPANESE ART JANUARY 31-JULY 18, 2004	SHADES OF GREEN AND BLUE: CHINESE CELADON CERAMICS† THROUGH SEPTEMBER 7, 2004	BUDOHIST ART† LONG-TERM
THE TEA CEREMONY AS MELTING PDT JANUARY 31, 2004-FEBRUARY 20, 2005	ARTS DF THE ISLAMIC WORLO† LONG-TERM	THE PEACOCK ROOM LONG-TERM

Education, Public Programs, and Resources

The Education Department presented an impressive array of programs. Among those, one highlight was Dancing Gods, featuring Buddhist dances performed by artist-in-residence Bhim Dahal, and tours of *Himalayas: An Aesthetic Adventure*. Public tours were particularly well attended during the closing weekends of *Mr. Whistler's Galleries: Avant-Garde in Victorian London* and *Return of the Buddha: The Qingzhou Discoveries*. ImaginAsia staff produced six new gallery guides to engage children and their adult companions in looking more closely at the galleries' treasures. Our Family Festival, held on Valentine's Day in conjunction with the exhibition *Love and Yearning: Mystical and Moral Themes in Persian Poetry and Painting*, was an enormous success.

In public programs, eleven performances and arts demonstrations complemented *Himalayas: An Aesthetic Adventure*; four concert performances were organized in conjunction with *Caliphs and Kings: The Art and Influence of Islamic Spain*; and twelve performances highlighted the exhibition *Return of the Buddha: The Qingzhou Discoveries*. Our film program presented the first-ever retrospective of Korean cinema. The Korean Film Festival D.C. 2004 was a citywide event cosponsored by the Freer Gallery of Art, the Korean Cultural Service, and the Korea Foundations USA.

Finally, through the generous support of the Freeman Foundation of New York and Stowe, Vt., our important outreach program to D.C. Public Schools served an additional two schools this year.

Tours

The docent corps assisted over fifteen thousand visitors, providing 943 walk-in tours that served 9,178 adults and 166 students. This increase of 3,400 more visitors than last year was due in part to special tours and closing-weekend festivities. The museum hosted 5,505 adults through 424 reserved tours, 1,833 more than the previous fiscal year. Similarly, student attendance exceeded the previous year by 593 students, for a total of 4,399. Noteworthy programs included the hands-on tours that, in collaboration with Turning the Page, a non-profit literacy group, prepared parents and their children for future museum visits by offering docent-led specialized tours and studio activities.

Docents

The docents of the Freer & Sackler Galleries spent this year preparing for a rigorous exhibition schedule. Laura Harrington, visiting assistant professor of religion at Trinity College, Hartford, Conn., spoke in October on Tantric Buddhism in conjunction with *Himalayas: An Aesthetic Adventure*. Dorothy Wong, Associate Professor for the McIntire Department of Art at the University of Virginia, delivered a lecture on Buddhism in the Northern Dynasties

in preparation for *Return of the Buddha: The Qingzhou Discoveries*. Staff honored the docent corps in May with a recognition ceremony in the Meyer Auditorium, followed by a reception in the Freer courtyard.

School and Teacher Programs

Multiple-Visit Program with D.C. Public Schools
The fourth year of the museum's Multiple-visit Program for D.C. public schools proved to be its most successful. Sixteen classes of fourth- to sixth-grade students participated in a series of three in-class artist workshops and three museum tours. Also, in collaboration with the literacy organization Turning the Page, two classes of fourth-grade and two classes of seventh- and eighth-grade students brought the program total to twenty classes. The program, generously supported by the Freeman Foundation, emphasizes deep learning and the relationship between the work of living artists and the art on view in the galleries.

Teacher Newsletters
In the spring of 2004, the museum's semiannual newsletter *Asian Art Connections* focused on the art of James McNeill Whistler. It included full-color reproductions of Whistler paintings and a new feature, "Literature on Asia in the Classroom."

The fall issue focused on the East Asian Painting Conservation Studio at the Freer Gallery of Art, tracing the conservation of a Japanese hanging scroll painting from the fourteenth century. The publication featured detailed information on the conservation process and a full-color reproduction of the hanging scroll painting after its remounting. "Literature on Asia in the Classroom" focused on *The Day of Ahmed's Secret*, offering a good introduction to the Islamic world for children. A special resource on Egyptian music for the classroom was written by Michael Wilpers, the museum's performing arts programmer.

Teacher Workshops

College Board Middle States Annual Conference for Advanced Placement Studio Art and Art History
Co-hosted by the Freer & Sackler Galleries and the National Museum of African Art
JANUARY 23 AND 24, 2004

Teaching East and West: A Comparison of Tokugawa Japan and Elizabethan England
Organized by the Center for Baroque and Renaissance Studies at University of Maryland
The museum offered a session on the arts of Edo-period Japan
APRIL 2, 2004

Buddhist Art
APRIL 17, 2004

Back to School Night for Educators
AUGUST 26, 2004

ImaginAsia

ImaginAsia presented sixty-five programs for families and reserved groups. These family programs welcomed 5,577 individuals, 1,256 in reserved groups, and 515 students who attended dance performances and classes. Community groups who visited ImaginAsia included Turning the Page; Boy Scouts and Girl Scouts of America; YMCA summer

programs for disadvantaged youth; and a George Washington University tutorial program that matches graduate students with students who have special needs. As part of the Smithsonian Institution Museum Studies Certificate Program, the coordinator of ImaginAsia was selected to run a one-week training program for museum educators in Puerto Rico in June. Participants praised the program as stimulating, relevant, and extremely useful in offering new approaches to programming for schools and families. Seven new hands-on art projects were created this year. In their evaluations of the program, many families cited these activities as the primary reason for returning repeatedly to the ImaginAsia classroom.

Exhibition-related Programs

Himalayas: An Aesthetic Adventure
Empowerment through Textiles
Judy Frater, Kala Raksha
OCTOBER 13, 2003

Spiritual Adventures: The Himalayas on Film
OCTOBER 17–NOVEMBER 7, 2003

Chanting Ceremonies: Monks of the Sera Jay Buddhist University
OCTOBER 23 AND 25, 2003
Himalayan Dances: Monks of the Sera Jay Buddhist University, with Bhim Dahal
OCTOBER 25, 2003

Philip Glass, piano
NOVEMBER 5, 2003

Bhajan Sopori, santur
NOVEMBER 14, 2003

Mr. Whistler's Galleries: Avant-Garde in Victorian London

Stepping Back in Time: The Art and Design of Mr. Whistler's Galleries
NOVEMBER 2003–APRIL 2004

Perspectives: Yayoi Kusama

Kusama/Ono/Imura: New York's 1960's Avant-Garde
DECEMBER 5, 2003

PROGRAMS

Love and Yearning: Mystical and Moral Themes in Persian Poetry and Painting

See details below, in *Special Programs* ("Art for Heart's Sake" Family Festival) and in *Films* (Festival of Iranian Films 2004)
FEBRUARY 14, 2004

Return of the Buddha: The Qingzhou Discoveries

See listings under *Lecture and Symposium*, *Guest Gallery Talks*, p. 16

The Qingzhou Discoveries: Contexts and Questions
Stanley Abe, Duke University
MARCH 30, 2004

Musical Instruments of the Ancient Temple: Lui Qi-Chao and Chinese Music Society of Greater Washington
APRIL 16–18 & AUGUST 5–6, 2004

Shanghai Quartet
APRIL 28, 2004

Drama in the Temple: Liang Guyin, Kunqu Theater
MAY 14–16, 2004

From the Heavenly Realm to the Human World: Changing Patterns of Intention in Sixth-century Buddhist Image Making
Katherine Tsiang Mino, University of Chicago
JUNE 3, 2004

Symposium
New Perspectives on *Return of the Buddha: The Qingzhou Discoveries*
JUNE 12, 2004

The Laughing Buddha: Four Buddhist Comedies
JUNE 18–27, 2004

The Chinese Folk Dance Ensemble
JULY 22, 2004

Windows on the Buddha-world: The Enlightenment Aesthetic in Tibetan Art
Robert Thurman, Tibet House
NOVEMBER 6, 2003

The Tea Ceremony as Melting Pot

Japanese Tea Ceremony Demonstrations
Faculty and students of Nakamura Gakuen University, Fukuoka, Japan
APRIL 2, 2004

Caliphs and Kings: The Art and Influence of Islamic Spain

Caliphs and Kings: The Art and Influence of Islamic Spain
Heather Ecker
MAY 11, 2004

Arab Fusions: Simon Shaheen and Qantara
JUNE 17, 2004

Flamenco Music and Dance: Edwin Aparicio and Anna Menendez
JULY 15, 2004

Marc Hazan and Company
JULY 29, 2004

Latin/Middle Eastern Fusions: Strunz & Farah
SEPTEMBER 23, 2004

Special Programs

Tibetan Arts Demonstrations
Butter sculpture, *thangka* painting, Tibetan Buddhist debate, and prayer-flag printing, presented by Monks of the Sera Jay Buddhist University
OCTOBER 24 & 25, 2003

"Art for Heart's Sake" Family Festival
To highlight the exhibition *Love and Yearning: Mystical and Moral Themes in Persian Poetry and Painting*, this event included stories of love along the Silk Road by local storytellers; a dance performance by Prachi Dalal, *Dancing with Krishna, the Divine Lover*; an ImaginAsia family activity of hand-colored Persian paintings; a love-poetry slam, in which members of the public read original love poems in the festive environment created in the Sackler Pavilion; and a film screening of Iranian cartoons. The program was supported by the Roshan Institute.
FEBRUARY 14, 2004

Stepping Back in Time: The Art and Design of Mr. Whistler's Galleries
An actor dressed in a copy of the white-and-yellow uniform worn by the guards at Whistler's exhibition of prints at the Fine Art Society in London in 1883 provided an insider's tour of *Mr. Whistler's Galleries: Avant-Garde in Victorian London*. Costume Designer: Melanie Clark Dramaturge: Cam Magee Actor: Jonathan Watkins
NOVEMBER 2003–APRIL 2004

Cultural Heritage Institute for Young Iraqi Specialists
In collaboration with curator Ann Gunter, the Education Department coordinated a one-week practicum in museum education for three young professionals from the Iraq National Museum of Antiquities in Baghdad. This was part of a larger program sponsored by the U.S. Department of State Bureau of Educational and Cultural Affairs and managed by the Council of American Overseas Research Centers (CAORC). A team of professionals from Iraqi museums and archeological sites participated in a five-week study tour of U.S. cultural institutions, including the Smithsonian, to explore such topics as preservation, conservation, and education. The scholars also visited New York, Philadelphia, and Santa Fe.
MARCH 12–25, 2004

Japanese Tea Ceremony Demonstrations
Teachers and students from Nakamura Gakuen University in Fukuoka, Japan, delighted 370 museum visitors with three hours of their art. They presented tea and sweets (prepared especially for this occasion) to 250 participants. Curator Louise Cort provided an informational narrative during the event.
APRIL 2, 2004

Bill and Mary Meyer Concert Series
Celebrating its tenth anniversary season in 2003–2004, this series was established in memory of Dr. Eugene Meyer II and Mary Adelaide Bradley Meyer. It is generously supported by the New York Community Trust—The Island Fund, Elizabeth E. Meyer, the Bill and Mary Meyer Concert Series Endowment, and numerous private donors.

Philip Glass, piano
NOVEMBER 5, 2003

Musicians from Marlboro I
NOVEMBER 18, 2003

Musicians from Marlboro II
DECEMBER 9, 2003

Takačs Quartet, with Muzsikás
FEBRUARY 11, 2004

Ieva Jokubaviciute, piano
MARCH 4, 2004

Musicians from Marlboro III
APRIL 21, 2004

Shanghai Quartet
APRIL 28 & AUGUST 5–6, 2004

Art Night on the Mall

Arab Fusions: Simon Shaheen and Qantara
JUNE 17, 2004
Presented with support from the Smithsonian Latino Initiative

Flamenco Music and Dance: Edwin Aparicio and Anna Menendez
JULY 15, 2004
Presented with support from the Smithsonian Latino Initiative

The Chinese Folk Dance Ensemble
JULY 22, 2004

Marc Hazan and Company
JULY 29, 2004
Presented with support from the Sylvia and Alexander Hassan Foundation

Asian and Asian American Music and Dance

Chanting Ceremonies: Monks of the Sera Jay Buddhist University
OCTOBER 23 & 25, 2003

Himalayan Dances: Monks of the Sera Jay Buddhist University, with Bhim Dahal
OCTOBER 25, 2003

Bhajan Sopori, santur
NOVEMBER 14, 2003

Wedding Ceremony of the Ainu Oki and Ma Rewrew
FEBRUARY 5, 2004
Presented as part of the Music From Japan Festival 2004, with the support of the Embassy of Japan

Tatsu Aoki's Miyumi Project
FEBRUARY 28, 2004
Presented in cooperation with Transparent Productions

Dancing with Krishna, the Divine Lover
FEBRUARY 14, 2004

Japanese Drums: Ryujin Daiko
APRIL 2, 2004
Presented in conjunction with the National Cherry Blossom Festival

Musical Instruments of the Ancient Temple: Lui Qi-Chao and Chinese Music Society of Greater Washington
APRIL 16–18, 2004

Music of Armenia: Shoghaken Ensemble
APRIL 22, 2004

Drama in the Temple: Liang Guyin, Kunqu Theater
MAY 14–16, 2004
Presented in cooperation with the Wintergreen Kunqu Society and Smithsonian Associates

Kartik Seshadri, sitar; Subhankar Banerjee, tabla
MAY 21, 2004

Reigagu and Gagaku Music of Japan
SEPTEMBER 10, 2004
Presented in conjunction with the thirtieth-anniversary celebration of Music From Japan

Latin/Middle Eastern Fusions: Strunz & Farah
SEPTEMBER 23, 2004
Presented with support from the Smithsonian Latino Initiative

Water-bowl Percussion from India: Jalatharangam Umayalpuram K. Sivaraman and ensemble
SEPTEMBER 26, 2004

Films

DC ASIAN PACIFIC AMERICAN FILM FESTIVAL

Presented jointly at the Freer Gallery of Art and the Hirshhorn Museum and Sculpture Garden and cosponsored with the Smithsonian Program for Asian Pacific American Studies.

Dim Sum (A Little Bit of Heart)
(2003, directed by Jane Wong)
OCTOBER 11, 2003

Hanaya
(2003, directed by Eun-ah Lee)
OCTOBER 11, 2003

Another Clapping
(2003, directed by Chi-jang Yin)
OCTOBER 11, 2003

Black Nor White
(2003, directed by Anjali Nair)
OCTOBER 11, 2003

Last Summer
(2003, directed by Seunghun Yu)
OCTOBER 11, 2003

What's Love Got to Do with It?
(2003, directed by Emily Ting)
OCTOBER 11, 2003

Trick or Treat
(2003, directed by Alice Wu)
OCTOBER 11, 2003

El Paso, Vietnam
(2003, directed by Adele Ray)
OCTOBER 12, 2003

Saigon, USA
(2003, directed by Robert Winn)
OCTOBER 12, 2003

The Anniversary
(2003, directed by Ham Tran)
OCTOBER 12, 2003

Who I Became
(2003, directed by Michael Siv)
OCTOBER 12, 2003

Refugee
(2003, directed by Spencer Nakasako)
OCTOBER 12, 2003

Leang's Journey
(2003, directed by Koji Hayasaki)
OCTOBER 12, 2003

SPIRITUAL ADVENTURES: THE HIMALAYAS ON FILM

Presented in conjunction with the Sackler exhibition *Himalayas: An Aesthetic Adventure*.

Himalaya
(1999, directed by Eric Valli)
OCTOBER 17, 2003

Mask of Desire
(2000, directed by Tsering Rhitar Sherpa)
OCTOBER 19, 2003

Black Narcissus
(1947, directed by Michael Powell and Emeric Pressburger)
OCTOBER 24, 2003

The Horse Thief
(1985, directed by Tian Zhuangzhuang)
NOVEMBER 2, 2003

Kundun
(1997, directed by Martin Scorsese)
NOVEMBER 7, 2003

DISCOVERIES 2003

Unknown Pleasures
(2002, directed by Jia Zhangke)
NOVEMBER 9, 2003

My Life as McDull
(2001, directed by Toe Yuen)
NOVEMBER 16, 2003

Recycle System
(2002, directed by Yin-Ju Chen)
NOVEMBER 20, 2003

Incense
(2002, directed by Shiho Kano)
NOVEMBER 20, 2003

Chair/Screen
(2002, directed by Takashi Ishida)
NOVEMBER 20, 2003

In Shanghai
(2001, directed by Lou Ye)
NOVEMBER 20, 2003

Glitch
(2003, directed by Abhik Mukhopadhyay)
NOVEMBER 20, 2003

Daydreams
(2002, directed by Abhijit Gupta)
NOVEMBER 20, 2003

Communications
(2002, directed by Prabhat Basu)
NOVEMBER 20, 2003

Painter's Equilibrium
(2002, directed by Sanjeet Chowdhury)
NOVEMBER 20, 2003

Chronicles
(2002, directed by Aditya Basak)
NOVEMBER 20, 2003

A Beautiful Dream
(2002, directed by Jung-Chul Hur)
NOVEMBER 20, 2003

Waking From Spring Dreams
(2002, directed by Wenhua Shi)
NOVEMBER 20, 2003

Psycho Shower
(2001, directed by Tony Wu)
NOVEMBER 20, 2003

A Feather Stare at the Dark
(2003, directed by Naoyuki Tsuji)
NOVEMBER 20, 2003

Turning Gate
(2002, directed by Hong Sang-soo)
NOVEMBER 21, 2003

Confession
(2001, directed by Zeki Demirkubuz)
NOVEMBER 23, 2003

Mekhong Full Moon Party
(2002, directed by Jira Maligool)
DECEMBER 7, 2003

No One's Ark
(2002, directed by Nobuhiro Yamashita)
DECEMBER 12, 2003

The Animatrix
(2003, various directors)
DECEMBER 14, 2003

**KUSAMA/ONO/IIMURA:
NEW YORK'S 1960S AVANT-GARDE**
Presented in conjunction with the Sackler installation *Perspectives: Yayoi Kusama*.

Kusama's Self-Obliteration
(1967, directed by Jud Yalkut)
DECEMBER 5, 2003

Ai (Love)
(1962, directed by Takahiko Iimura)
DECEMBER 5, 2003

Kiri (Fog)
(1970, directed by Takahiko Iimura)
DECEMBER 5, 2003

In the River
(1969/1971, directed by Takahiko Iimura)
DECEMBER 5, 2003

Fly
(1970, directed by Yoko Ono)
DECEMBER 5, 2003

Freedom
(1970, directed by Yoko Ono)
DECEMBER 5, 2003

FESTIVAL OF IRANIAN FILMS 2004
Cosponsored with the Ilex Foundation

Crimson Gold
(2003, directed by Jafar Panahi)
JANUARY 9 & 11, 2004

Marooned in Iraq
(2002, directed by Bahman Ghobadi)
JANUARY 16 & 25, 2004

Letters in the Wind
(2002, directed by Alireza Amini)
JANUARY 30 & FEBRUARY 1, 2004

Tehran 7:00 AM
(2003, directed by Amir-Shahab Razavian)
FEBRUARY 6 & 8, 2004

Ten
(2002, directed by Abbas Kiarostami)
FEBRUARY 13 & 15, 2004

Shangoul and Mangoul
(2000, directed by Farkhondeh Torabi and Morteza Ahadi)
FEBRUARY 14, 2004
Presented in conjunction with the Sackler exhibition *Love and Yearning*

The Flower, the Bird and The Sun
(2001, directed by Bahram Javaheri)
FEBRUARY 14, 2004
Presented in conjunction with the Sackler exhibition *Love and Yearning*

Bahador
(2001, directed by Abdolrah Alimorad)
FEBRUARY 14, 2004
Presented in conjunction with the Sackler exhibition *Love and Yearning*

PROGRAMS

Sweet Story

(2001, directed by Mohammad Reza Abedi)
FEBRUARY 14, 2004
Presented in conjunction with the Sackler exhibition *Love and Yearning*

Companion

(2001, directed by Ali Asgharzadeh)
FEBRUARY 14, 2004
Presented in conjunction with the Sackler exhibition *Love and Yearning*

YASUJIRO OZU: A RETROSPECTIVE

Presented with the National Cherry Blossom Festival, the National Gallery of Art, and the AFI Silver Theatre. Cosponsored by the Japan Commerce Association of Washington, DC, and the Japan Foundation

Good Morning (1958)

MARCH 5, 2004

An Inn in Tokyo (1935)

MARCH 7, 2004

What Did the Lady Forget? (1937)

MARCH 7, 2004

The Lady and the Beard (1931)

MARCH 14, 2004

Guest: Burnett Thompson, accompanist

A Straightforward Boy (1929)

MARCH 14, 2004

Guest: Burnett Thompson, accompanist

The Munekata Sisters (1950)

MARCH 19, 2004

A Story of Floating Weeds (1934)

MARCH 21, 2004

Presented in conjunction with the DC Environmental Film Festival
Guest: Ray Brubacher, accompanist

Dragnet Girl (1933)

MARCH 26, 2004

Guest: Ray Brubacher, accompanist

Walk Cheerfully (1930)

MARCH 28, 2004

Guest: Ray Brubacher, accompanist

I Flunked, But... (1930)

APRIL 2, 2004

Guest: Ray Brubacher, accompanist

I Graduated, But... (1929)

APRIL 2, 2004

Guest: Ray Brubacher, accompanist

A Hen in the Wind (1948)

APRIL 4, 2004

The Flavor of Green Tea Over Rice (1952)

APRIL 16, 2004

Equinox Flower (1958)

APRIL 18, 2004

The End of Summer (1961)

APRIL 23, 2004

Floating Weeds (1959)

APRIL 25, 2004

SECOND ANNUAL CHERRY BLOSSOM ANIME MARATHON

Presented with the National Cherry Blossom Festival. Cosponsored by Otakorp, Inc.

Junkers Come Here

(1995, directed by Junichi Sato)
APRIL 3, 2004

Millennium Actress

(2001, directed by Kon Satoshi)
APRIL 3, 2004

Char's Counterattack

(1988, directed by Tomino Yoshiyuki)
APRIL 3, 2004

Patlabor

(1990, directed by Mamoru Oshi)
APRIL 3, 2004

NEON MEMORIES:

A TSAI MING-LIANG RETROSPECTIVE
Cosponsored by the Taipei Economic and Cultural Representative Office, Washington, and the Government Information Office, Taipei

Rebels of the Neon God (1992)

APRIL 30, 2004

Vive L'Amour (1994)

MAY 2, 2004

The River (1997)

MAY 9, 2004

The Hole (1998)

MAY 14, 2004

What Time Is It There? (2001)

MAY 22, 2004

Goodbye, Dragon Inn (2003)

MAY 23, 2004

CINEMA INDIA!
SHOWCASE 2004: THE CHANGING FACE OF INDIAN CINEMA

Presented with Cinema India.

Maqbool

(2003, directed by Vishal Bharadwaj)
JUNE 4, 2004

Kandukondain, Kandukondain (I Have Found It)

(2000, directed by Rajiv Menon)
JUNE 6, 2004

Waisa Bhi Hota Hai (Anything Can Happen)

(2003, directed by Shashanka Ghosh)
JUNE 11, 2004

Bariwali (The Lady of the House)

(1999, directed by Rituparno Ghosh)
JUNE 13, 2004

THE LAUGHING BUDDHA:
FOUR BUDDHIST COMEDIES

Presented in conjunction with the Sackler exhibition *The Return of the Buddha: The Qingzhou Discoveries*. Presented with the International Buddhist Film Festival

Enlightenment Guaranteed

(2000, directed by Doris Dorrie)
JUNE 18, 2004

The Cup

(1999, directed by Khyentse Norbu)
JUNE 24, 2004
Guest: Gaetano Kazuo Maida, executive director, International Buddhist Film Festival

Shower

(1999, directed by Zhang Yang)
JUNE 25, 2004
Guest: Gaetano Kazuo Maida, executive director, International Buddhist Film Festival

Hil, Dharma

(2001, directed by Park Cheol-kwan)
JUNE 27, 2004
Guest: Gaetano Kazuo Maida, executive director, International Buddhist Film Festival

SPECIAL ART NIGHT EVENT

Cosponsored by the Smithsonian Center for Education & Museum Studies

In the Forest Again (Abar Aranneya)

(2003, directed by Gautam Ghosh)
JULY 1, 2004
Guest: Gautam Ghosh

NINTH ANNUAL MADE IN HONG KONG FILM FESTIVAL

Cosponsored by the Hong Kong Economic and Trade Office

Running on Karma

(2003, directed by Johnnie To and Wai Ka-fai)
JULY 9 & 11, 2004

Inner Senses

(2002, directed by Law Chi-leung)
JULY 16 & 18, 2004

Golden Chicken

(2002, directed by Samson Liu)
JULY 23 & 25, 2004

Red Rose, White Rose

(1994, directed by Stanley Kwan)
JULY 30 & AUGUST 1, 2004

Lost in Time

(2003, directed by Derek Yee)
AUGUST 13 & 15, 2004

Men Suddenly in Black

(2003, directed by Edmond Pang)
AUGUST 20 & 22, 2004

Chungking Express

(1994, directed by Wong Kar-wai)
AUGUST 27 & 29, 2004

KOREAN FILM FESTIVAL, DC

Presented with the AFI Silver Theatre, AFI Kennedy Center, the Avalon Theatre, the Hirshhorn Museum and Sculpture Garden, and the National Museum of Women in the Arts. Cosponsored by the Korean Cultural Service, Washington, D.C.; the Korean Film Council; the Korean Film Archive; and the Korea Foundation, USA (Completed October 2004)

Memories of Murder

(2003, directed by Bong Joon-ho)
SEPTEMBER 16, 2004

Woman is the Future of Man

(2004, directed by Hong Sang-soo)
SEPTEMBER 17, 2004

A Flower in Hell

(1958, directed by Shin Sang-ok)
SEPTEMBER 19, 2004

The Resurrection of the Little Match Girl

(2002, directed by Jang Sun-woo)
SEPTEMBER 24, 2004
Guest: Jang Sun-woo

Cinema of the Road: A Personal Essay on Cinema in Korea

(1995, directed by Jang Sun-woo)
SEPTEMBER 25, 2004

My Korean Cinema

(2002, directed by Kim Hong-joon)
SEPTEMBER 25, 2004

Panel Discussion: The History of Korean Cinema

SEPTEMBER 25, 2004
Guests: Jang Sun-woo, director of *Cinema of the Road* and *The Resurrection of the Little Match Girl*; Kyung Hyun Kim, professor, University of California, Irvine; Hyunjun Min, lecturer, University of Maryland

Lectures and Symposia

GALLERY TALKS BY
MEMBERS OF THE STAFF

"*Love and Yearning: Mystical and Moral Themes in Persian Poetry and Painting*"
Massumeh Farhad
OCTOBER 14, 2003

"*Himalayas: An Aesthetic Adventure*"
Debra Diamond
NOVEMBER 11, 2003

"*Mr. Whistler's Galleries: Avant-Garde in Victorian London*"
Kenneth Myers
DECEMBER 9, 2003

"*Metalwork and Ceramics from Ancient Iran*"
Ann C. Gunter
JANUARY 13, 2004

"*Whistler in Paris: Lithographs from the Belle Epoque*"
Kenneth Myers
March 9, 2004

"*Return of the Buddha: The Qingzhou Discoveries*"
Jan Stuart
APRIL 13, 2004

Gallery Shop Programs

In 2004, the Shops reached its highest sales volume ever. With a reputation for outstanding selection and customer service, the gallery Shops continued to live up to the title of Best Smithsonian Shop, awarded to the Freer & Sackler Shops by the *Washington Post*. The shops maintained a strong presence on and off the Mall, participating in a number of off-site sales events throughout the Washington area. E-commerce featured over fifteen hundred items in fifteen merchandise categories. Shop-sponsored author events also flourished. As in recent years, the shops assisted with a retail operation in India while continuing participation in a World Bank-sponsored project to improve the economic situation of Indian craftspeople.

THE GALLERY SHOPS SPONSORED THE FOLLOWING EVENTS DURING FISCAL YEAR 2004

Meet the Author

Chasing the Sea: Lost Among the Ghosts of Empire in Central Asia
Tom Bissell
OCTOBER 7, 2003

Arousing the Goddess: Sex and Love in the Buddhist Ruins of India
Tim Ward
OCTOBER 29, 2003

Funny in Farsi: A Memoir of Growing Up Iranian in America
Firoozeh Dumas
DECEMBER 3, 2003

Snake Hips: Belly Dancing and How I Found True Love
Anne Thomas Soffee
DECEMBER 16, 2003

Over the Moat: Love Among the Ruins of Imperial Vietnam
James Sullivan
FEBRUARY 12, 2004

Re-enchantment: Tibetan Buddhism Comes to the West
Jeffery Paine
FEBRUARY 19, 2004

Wild Grass: Three Stories of Change in Modern China
Ian Johnson
MARCH 31, 2004

Birth of the Chess Queen: A History
Marilyn Yalom
MAY 20, 2004

Asian Book Club

Volunteer Tex Vathing continued to lead this monthly group in their lively discussions of Asian-related fiction featured in the Shops.

Off-site Sales Events

Strathmore Arts Center in Rockville, Maryland
NOVEMBER 13–16, 2003

McLean Community Center in McLean, Virginia
NOVEMBER 28–30, 2003

Cherry Blossom Festival
APRIL 3, 2004

On-site Satellite Shops

Trunk Show of textiles made by Indian women's cooperative
OCTOBER 23–26, 2003

Attic Sale
DECEMBER 10–15, 2003

National Folklife Festival
JUNE 23–JULY 4, 2004

Lectures and Research Programs

Lectures by Members of the Staff

Allee, Stephen D. "The Epitaph for My Nanny by Wang Xianzhi (344–388)." The Southeast Early China Roundtable, University of Florida, Gainesville, Fla., OCTOBER 16, 2004.

Chang, Joseph. "Antiquarianism and Novelty: Art Appreciation in Ming and Ch'ing" (chair and discussant of a panel), International Symposium, National Palace Museum, Taipei, Taiwan, JANUARY 15, 2004.

_____. "The Late C.C. Wang: His Painting and Collection," The Renaissance Academy of Florida Gulf Coast University, Naples, Fla., MARCH 2, 2004.

_____. "Contemporary Chinese Art," Museum of Asian Art, Sarasota, Fla., MARCH 4, 2004.

_____. "Ancient Painting and Calligraphy Art of China" (co-chair of a panel), International Academic Conference, Liaoning Provincial Museum, Shenyang, Liaoning, P. R. China, NOVEMBER 12, 2004.

_____. "A Synopsis of Paintings and Calligraphies in the Collection of the Freer Gallery of Art," International Academic Conference at Liaoning Provincial Museum, Shinying, Leaning, P. R. China, NOVEMBER 13, 2004.

Cort, Louise Allison. "Crawling through Mud: Avant-garde Ceramics in Postwar Japan." Sixth Annual Dorothy Wilson Perkins Ceramic History Lecture, The Schein-Joseph International Museum of Ceramic Art, The New York State College of Ceramics at Alfred University, Alfred, N.Y., OCTOBER 14, 2003.

_____. "Crawling through Mud: Avant-garde Ceramics in Postwar Japan." Phoenix Art Museum, Phoenix, Ariz., NOVEMBER 20, 2003.

_____. "Crawling through Mud: Avant-garde Ceramics in Postwar Japan." Japanese American National Museum, Los Angeles, Calif., FEBRUARY 7, 2004.

_____. "Isamu Noguchi and Modern Japanese Ceramics." The Rad Smith Program in Japanese Art, sponsored by the Japan Society of Boston, Museum of Fine Arts, Boston, Mass., MAY 5, 2004.

_____, and Leedom Lefferts. "The Tai Stoneware Tradition: From Present to Past," Ecole Francaise d'Extreme Orient, Siem Reap, Cambodia, FEBRUARY 19, 2004.

_____. "Water and Fire, Farming and Ceramics—Putting People into Angkor," 10th International Conference, European Association of Southeast Asian Archaeologists, London, United Kingdom, SEPTEMBER 17, 2004.

_____, and Yagi Akira. Inside the Studio series (in association with the exhibition *Isamu Noguchi and Modern Japanese Ceramics*). Japan Society Gallery, N.Y., DECEMBER 3, 2003.

Douglas, Janet G. "Scanning Electron Microscopy (SEM) Studies of Asian Art Materials." With Joseph Swider. Presented at SCANNING 2004, Washington, D.C., APRIL 29, 2004.

_____. "Research Relating to Early Chinese Jades in the Collections of the Sackler and Freer Galleries." New Frontiers in Global Archaeology: Defining China's Ancient Traditions, Peking University, Beijing, China, MAY 29, 2004.

_____. "Petrographic Characterization of Sandstones from Ancient Khmer Sculpture at the National Museum of Cambodia, Phnom Penh." Presented at the European Association of Southeast Asian Archaeologists Conference, London, United Kingdom, SEPTEMBER 16, 2004.

Eckerd, Stephen T. "Creating Successful Museum Family Programs," a workshop sponsored by the Smithsonian Institution Museum Studies Certificate Program, Universidad del Turabo, El Museo y Centro de Estudios Humanísticos, Garabo, Puerto Rico, JUNE 21–25, 2004

PROGRAMS

Farhad, Massumeh. "Asian Art in American Museums: Challenges for the Twenty-first Century," The Nancy Nicholls Inaugural Lecture, Harvard University Art Museum, Cambridge, Mass., OCTOBER 16, 2003.

_____. "Paintings and Politics in Seventeenth-century Iran," A Forum for Islamic Art and Architecture, Harvard University, Cambridge, Mass., FEBRUARY 26, 2004.

_____. "Slaves of the Shah and the Patronage of Safavid Painting," Society for Iranian Studies, Columbia University, N.Y., MARCH 18, 2004.

Gu, Xiangmei. "Repairing and Remounting of Ancient Chinese Paintings and Calligraphic Works in the Collections of the Freer Gallery of Art and Arthur M. Sackler Gallery," Tenth Annual Symposium of the Japanese Conservators of National Treasures, Kyoto, Japan, NOVEMBER 5, 2004.

Gunter, Ann C. "Archaeology in Turkey and Iran," DACOR Bacon House Foundation, Washington, D.C., JANUARY 21, 2004.

Jett, Paul. "Ancient Chinese Gold from the Paul Singer Collection: Technical Studies and Questions of Attribution," New Frontiers in Global Archaeology: Defining China's Ancient Tradition, Peking University, Beijing, China, MAY 28, 2004.

Myers, Kenneth John. "Gifford, Whittredge, and the Traditions of Landscape Painting in the Shawangunk Mountains, 1840–1890," New Light on American Landscape Painting, Metropolitan Museum of Art, New York, N.Y., JANUARY 23, 2004.

_____. "Thomas Cole and the Popularization of Landscape Taste in the United States, 1825–1829," Seattle Art Museum, Seattle, Wash., FEBRUARY 22, 2004.

_____. "Mr. Whistler's Galleries: Avant-Garde in Victorian London: A Curator's Perspective," Archives of American Art, Smithsonian Institution, Washington, D.C., MARCH 4, 2004.

_____. "Designing Exhibitions: The Example of Mr. Whistler's Galleries," Reynolda House Museum of American Art, Winston-Salem, N.C., APRIL 29, 2004.

_____. "Gifford, Whittredge, and the Traditions of Landscape Painting in the Shawangunk Mountains of New York, 1840–1890," National Gallery of Art, Washington, D.C., SEPTEMBER 12, 2004.

_____. "Whistler's Etchings: From Realism to Impressionism," Washington County Museum of Fine Arts, Hagerstown, Md., NOVEMBER 19, 2004.

Stuart, Jan. "New Approaches to Chinese Portraiture," University of California, LA, Los Angeles, Calif., NOVEMBER 20, 2003.

_____. "Portraits and the Chinese Family," Santa Barbara Museum, Santa Barbara, Calif., NOVEMBER 21, 2003.

_____. "New Perspectives on Return of the Buddha," chair, international symposium at the Freer & Sackler Galleries, Washington, D.C., JUNE 12, 2004.

_____. "Qingzhou Buddhist Sculptures," James Smithson Society, Washington, D.C., JULY 22, 2004.

_____. "Luxury and Luminosity: Ming Ceramics," Washington Oriental Ceramic Society, Freer Gallery of Art, Washington, D.C., JULY 22, 2004.

_____. "Organizing the exhibition, Return of the Buddha," Council on Education and Museum Studies Program, Smithsonian Institution, Washington, D.C., AUGUST 4, 2004.

_____. "Qingzhou Buddhist Sculpture," gallery tours, Arthur M. Sackler Gallery, Washington, D.C., AUGUST 5 & 6, 2004.

_____. "Reading Rebuses in Chinese Art," Asian American Forum, Washington, D.C., SEPTEMBER 24, 2004.

Ulak, James T. "The Peculiar Cosmology of Koizumi Kishio" (in conjunction with the exhibition *Tokyo: The Imperial Capital: Woodblock Prints by Koizumi Kishio, 1928–1940*), Wolfsonian-Florida International University, Miami, Fla., JANUARY 8, 2004.

Yonemura, Ann "Yokohama: The Making of an Exhibition," Seminar at Massachusetts Institute of Technology for "Visualizing Cultures," with professors John Dower and Shigeru Miyagawa, Cambridge, Mass., MARCH 2, 2004.

Research Programs

ONGOING STAFF RESEARCH PROJECTS

Allee, Stephen D. Continuing research, translation, and documentation for comprehensive catalogue of Chinese painting and calligraphy from the Song through Yuan dynasty (ninth to fourteenth century) in the Freer collection (with Joseph Chang and Ingrid Larsen).

Chang, Joseph. Continuing research on Song and Yuan painting; research on interrelationships between Sackler Foundation's Ch'u Silk Manuscript (MLS2028) and the materials in Hunan Provincial Museum (possible exhibition for Sackler); research on Zhou Chen and Tang Yin in collaboration with Ann Calpp (possible exhibition for Sackler); research on *The Five Old Men of Suifang* (possible exhibition for Sackler).

Chase, Ellen Salzman. Conservation and technical study of Asian ceramics.

Cort, Louise Allison. Ongoing research on ceramics in Mainland Southeast Asia, based on field research and the Hauge Collection, Arthur M. Sackler Gallery; and research on ceramics in southern Japan and Kyoto as a center of ceramic production, use, and distribution, two projects based on the Freer Gallery of Art collection.

Diamond, Debra. Work toward completion of book on Jodhpur painting and research on *mahasiddhas* in North India (for a forthcoming essay in *Holy Madness: Portraits of Tantric Masters*, exhibition catalogue, Rubin Museum of Art).

Douglas, Janet G. Chinese jades, including their mineralogy, methods of manufacture, surface treatments, and alteration; technical methods for authentication of stone sculpture; a collaborative project with the National Museum of Cambodia, Phnom Penh, on the characterization of early Cambodian stone sculpture.

Farhad, Massumeh. Ongoing research on the patronage of the luxury arts in seventeenth-century Iran (book); the role and function of divination manuals in Safavid Iran and Ottoman Turkey (catalogue and exhibition); the Freer's Islamic collection (catalogue).

Giaccai, Jennifer. Studies of East Asian paintings using scientific methods; characterizing and differentiating insect dyes using HPLC and non-destructive three-dimensional UV-fluorescence measurements; survey of pigments used on Chinese paintings; research of organic red and brown pigments, in collaboration with John Winter.

Gunter, Ann C. Editing symposium papers for *Ernst Herzfeld and the Development of Near Eastern Studies, 1900–1950* (book); research for exhibition *Bible and Book: The Earliest Scriptures*; research for exhibition *Caravan Kingdoms: Yemen and the Ancient Incense Trade*; research on ancient Iranian ceramics in the Sackler Gallery.

Jett, Paul. Ancient metalworking technology in China and West Asia, with an emphasis on silver, gold, and gilding.

McCarthy, Blythe. Study of cobalt blue decoration on early Islamic ceramics. Structure of ancient Iranian ceramics using xeroradiography. Methods to define areas of over-paint on iron oxide painted ceramics.

Myers, Kenneth John. Landscape painting in the Shawangunk Mountains of New York (scholarly article); the production and exhibition of Whistler's first set of Venice etchings (scholarly article); Thomas Kelah Wharton's drawings of the David Hosack estate at Hyde Park, New York (article); and Thomas Kelah Wharton's 1830–1834 journal (book, to be published by Syracuse University Press); Charles Lang Freer as a print collector (scholarly article); intellectual biography of Charles Lang Freer and this collection (scholarly monograph).

Norman, Jane. Technical studies and conservation of East Asian lacquer and contemporary art.

Smith, Martha. Technical study of the prints by James McNeill Whistler (emphasis on materials); study of Islamic paper in the Freer and Sackler collections.

Stuart, Jan. Continuing research on Ming-dynasty imperial porcelain and its relationship to other court-sponsored arts (exhibition and publication); study of Chinese Buddhist sculpture, especially as related to the Freer's collection, including its sculptures from Xiangtangshan (re-installation of Freer gallery 17); ongoing investigation into Qing-dynasty imperial portraiture (catalogue entries); and continued work on Ming-dynasty scholars' gardens and their representation in painting (publication, possible exhibition).

Swider, Joseph R. Continued research on the characterization of Chinese ink using instrumental methods, in collaboration with John Winter; collaboration with the dispersion laboratory at the National Institute of Standards and Technology; research into the use of *funori* for East Asian conservation, with Martha Smith; developing methods for animal glue media conservation.

Publications

Winter, John. Studies of East Asian paintings using scientific methods, funded by the Andrew W. Mellon Foundation; research on Chinese ink, in collaboration with Joseph R. Swider; research of organic red and brown pigments, in collaboration with Jennifer Giaccal.

Yonemura, Ann. Research on Buddhist and Shinto painting and calligraphy for the exhibition *Faith and Form: Selected Painting and Calligraphy from the Japanese Religious Traditions*; research on paintings and drawings by Katsushika Hokusai (1760–1849) (exhibition and book); ongoing research of gold and silver as artistic media in Japanese painting, calligraphy, and lacquer (book).

Fellows Research Projects

Fitzherbert, Teresa. Smithsonian Postdoctoral HART Fellow. "Bal'ami's Tabari: An Illustrated Manuscript of Bal'ami's *Tarjama-yi Tārīkh-i Tabarī* in the Freer Gallery of Art."

Landau, Amy. Smithsonian Predoctoral HART Fellow. "The Perso-European Mode at the Court of Shah Sulayman (1666–1694)."

Sasaki, Shiho. SCMRE Fellow, Conservation and Scientific Research DCSR. "A Comparative Study of Heat Induced Darkening and Natural Oxidation of Malachite Pigments."

Shin, Seojong. Smithsonian Doctoral HART Fellow. "The Prints and Paintings of the Seventeenth-Century Chinese Artist Xiao Yun Cong (1596–1673)."

This year saw numerous changes to the museum's publications program. Ann C. Gunter was appointed head of Scholarly Publications and Programs, overseeing the acquisition, editing, and production of academic journals, monograph series, and scholarly publications of the permanent collections. The publication of exhibition catalogues; production of exhibit texts and labels; ephemera; and the acquisition and publication of trade books are now overseen by Dennis Kois, head of Design and Production.

The creation of the Scholarly Publications area yielded tangible results. In October 2003 the editorial and production offices of the annual journal *Ars Orientalis*, co-published since 1954 by the Freer Gallery of Art and the University of Michigan's Department of the History of Art, moved from Ann Arbor to Washington, D.C. Production for volume 33 (2003) neared completion, and a new subscriber database and web page were developed. In addition, the department revived the monograph series Freer Gallery of Art Occasional Papers, redesigned with larger format and selected color illustrations. The first title, *Pigments in Later Japanese Paintings*, is scheduled for publication early in 2005. Two additional titles were also accepted for future publication. DeeDee Clendenning, formerly managing editor of a poetry journal, was hired on a temporary appointment as managing editor of scholarly publications to oversee in particular the production and distribution of *Ars Orientalis*.

The Publications group oversaw the production of two exhibition catalogues, as well as the second issue of *Asiatica*. In addition, the department continued to edit the website, as well as exhibition labels and texts.

Museum Publications

Ecker, Heather. *Caliphs and Kings: The Art and Influence of Islamic Spain*. Washington, D.C.: Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, 2004.

Myers, Kenneth John. *Mr. Whistler's Gallery: Pictures at an 1884 Exhibition*. Washington, D.C.: Freer Gallery of Art, Smithsonian Institution, in association with Scala Publishers, 2003.

Publications by Members of the Staff

Cort, Louise Allison. "Clay as Content: The Significance of Shigaraki Clay in Japanese Ceramics," *Taoci* (Oriental Ceramic Society of France) 3 (DECEMBER 2003): 39–47.

_____. "Sodeisha: The Emergence of a Ceramic Avant-garde in Japan," *Kerameiki Techni* 45 (DECEMBER 2003): 43–48.

_____. "Crawling through Mud: Avant-garde Ceramics in Postwar Japan." The Schein-Joseph International Museum of Ceramic Art, The New York State College of Ceramics at Alfred University. http://ceramicsmuseum.alfred.edu/perkins_lect_series/cort/corttalk.html

_____. "Isamu Noguchi and Modern Japanese Ceramics," *Ceramics: Art and Perception* 55 (2004): 18–24.

_____. "Isamu Noguchi to Kindai Nihon Togei ten (*Isamu Noguchi and Modern Japanese Ceramics* exhibition)," *Tosetsu* 611 (FEBRUARY 2004): 11–20.

_____. "A Tosa Potter in Edo." In *The Artist as Professional in Japan*, ed. Melinda Takeuchi, 103–12. Stanford, CA: Stanford University Press, 2004.

Diamond, Debra. "The Cartography of Power." In *Arts of Mughal India: Studies in Honour of Robert Skelton*. India: Mapin Publishing, 2004.

Douglas, Janet G., and Joseph Swider. "Scanning Electron Microscopy (SEM) Studies of Asian Art Materials" (Abstract). *SCANNING: The Journal of Scanning Microscopies* 26, 2 (2004): 62.

Lee, Vallerie, and Xiangmei Gu and Yuan-li Hou. "The Treatment of Chinese Ancestor Portraits: An Introduction to Chinese Painting Conservation Techniques." *Journal of the American Institute for Conservation* 42, 3 (2003): 463–77.

Myers, Kenneth John. "Joseph Bonaparte," "Charlotte Bonaparte," "Charles B. Lawrence," "Peter Maverick", and "Jacob C. Ward," in Maxine N. Lurie and Marc Mappen, eds., *Encyclopedia of New Jersey*. New Brunswick, NJ: Rutgers University Press, 2004.

Raby, Julian. "Nur Al-Din, the Qastal al-Shu'aybiyya, and the 'Classical Revival.'" *Muqarnas* 21 (2004): 289–310.

Stuart, Jan. "Qianlong and Paintings: Astute Connoisseur, Serial Defacer, or Both" and "Qianlong as a Collector of Ceramics," p. 221 and p. 233, in Chumei Ho and Bennet Bronson, *Splendors of China's Forbidden City: The Glorious Reign of Emperor Qianlong*. New York: The Field Museum and Merrell, 2004.

Ulak, James T. "Koizumi Kishio: An Artist Interprets Showa-Era Tokyo," in *Tokyo: The Imperial Capital: Woodblock Prints by Koizumi Kishio, 1928–1940*. Miami: The Wolfsonian-Florida International University, 2003.

_____. "Robert O. Muller (1911–2003)." *Orientations* 34, 7 (SEPTEMBER 2003): 85–87.

Yoshimura, Reiko, co-compiler, "Directory of Japanese Rare Books, Manuscripts and Other Printed Materials in North America." *Journal of East Asian Libraries* (OCTOBER 2003). (Also available at: <http://www.library.arizona.edu/users/hkamada/CJM/rarebooks.html>)

Library Services

In the fall of 2003 the library launched a project to convert almost nine thousand card catalog records and upload them to the library's online catalog. About one quarter of the converted records will include titles in Chinese, Japanese, or Korean vernacular. The Library's entire collection is now searchable in one online catalog via the Internet.

The library acquired a total of 3,005 volumes (excluding journal issues) during the 2004 fiscal year. Of those, 2,004 volumes were purchased, 593 were acquired through gift/exchange, and, as an official US depository, the library received 158 exhibition catalogs from Japan through the Japan Art Catalog Project.

In July, the library hosted twenty members of the Japan-America Society of Washington, D.C., for a tour of the library's Japanese rare book collection and its highlights; and in July the library also hosted students from the University of Virginia Rare Book School's class on "Japanese Illustrated Books, 1615-1868."

Significant Acquisitions

DONATIONS

The Library received approximately one hundred additional Whistler-related items from Mr. Paul Marks, to be added to the Marks Collection.

Ms. Dallas Finn, a leading scholar on Meiji architecture, donated eighty-four research titles.

The Toshiba International Foundation, on behalf of the library, acquired four reprint art journals originally published in the late nineteenth and early twentieth century, which are vital research materials on art movements at the time of westernization in Japan.

PURCHASES

Zhongguo Kaogu Jicheng (Chinese Archaeological Reports), Haerbin Chubanshe, 1998. 40 vols. An exhaustive collection of archaeological reports and research discussions, ranging from the Neolithic to Qing period and accompanied by numerous facsimiles and illustrations. (Purchase was made possible by the Weedon Foundation.)

Shinpen Nihon Koten Bungaku Zenshū (Complete Collection of Japanese Classical Literary Works), Shōgakkan, 1994-2002. 88 vols. This set includes the major literary works from the earliest period through the Edo period (to 1868). Original texts are accompanied by side-by-side modern Japanese translations, detailed footnotes, and illustrations often from related artworks. Because many Japanese artworks are closely related to literary works, this set is an essential scholarly research tool. (Purchase was made possible by the Weedon Foundation.)

Archives

Archives staff focused on expanding access via electronic records and greater online visibility. Public response to these initiatives has been significant, with 74,919 hits on our records in the Smithsonian Institution Research Information System (SIRIS), resulting in increased research queries and reproduction requests.

In cooperation with Design staff, the Archives expanded its website, offering visitors access to our finding aids and an online reference query form. At the same time, staff developed a full-color brochure detailing the Archives' mission and activities and highlighting significant collections.

Curator Ann Gunter utilized the Charles Lang Freer papers to write her book *Freer in Egypt*. Editors Ann Gunter and Steven Hauser and a host of contributing authors drew from the Ernst Herzfeld Papers to produce the volume of symposium papers *Ernst Herzfeld and the Development of Near Eastern Studies, 1900-1950*. In response to the continued interest in this important collection we contracted an outside vendor to convert the 263-page guide to the Ernst Herzfeld Papers into electronic format. A digitally available guide to the Herzfeld Papers will be an outstanding tool for scholars of early Middle Eastern archaeology.

A loan was initiated of items from the Ernst Herzfeld Papers to the Kelsey Museum of Archaeology for an exhibition titled *This Fertile Land: Signs and Symbols in Early Arts of Iran and Its Neighbors*. The loan provides opportunities for further engagement between the Freer & Sackler Galleries and the University of Michigan.

Acquisitions

MRS. HARRY C. NORCROSS COLLECTION OF EARLY PHOTOGRAPHS OF JAPAN
Nineteen albumen prints, unmounted and hand-colored, circa 1890s, created by commercial studios for the export market, portraying people and sites of Meiji-period Japan. This small collection complements our holdings in the Henry and Nancy Rosin Collection of Early Photographs of Japan and helps to establish the Archives as an important repository for the study of nineteenth- and early-twentieth-century photography of Japan. Gift of Mrs. Harry C. Norcross.

THE ANNE J. VAN BIEMA PAPERS
In addition to her major bequest of Japanese prints to the galleries, Ms. van Biema left her personal papers to the Archives. The papers document her collecting activities and form a vital record of the development of this important collection. Bequest of Anne J. van Biema.

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Cover *Floating Mountains Singing Clouds* by Mei-ling Hom, 2005, hex netting over metal.

Director's Message *Reflection* by Cai Guo-Qiang, 2004, excavated wooden Japanese fishing boat, Dehua porcelain.

Oetails Page 4, top: *A Fisherman Seated at the Shore* by Katsushika Hokusai (Japanese, 1760–1849), ca. 1839, hanging scroll; color on silk, 221.1 x 60.1 cm, Gift of Charles Lang Freer, F1904.181. Middle: Four Scenes from the Life of the Buddha, Gandara (present-day Pakistan), 2nd century BCE, stone, 67 x 290 cm overall, Purchase, F1949.9a-d.

Uncovering Yemen Pages 8–9, left: © Paris, Pascal and Maria Maréchaux; right: © Falls Church, American Foundation for the Study of Man (AFSM). Page 10, left: Funerary stela, Marib, 6th–4th century BCE, limestone, alabaster, and gypsum, 93 x 24.5 cm, Marib Museum, AW 98 A2345. Page 11: Images courtesy of AFSM. Page 12a: At Tamna, including statue of seated figure, first half of 1st century CE, alabaster, 34.5 x 15 x 14.5 cm, AFSM, TC 1518. 12b: Inscribed pillars from the Mahram Bilquis, AFSM. 12c: Excavation at Tamna, AFSM. 12d: Professor Honeyman holding “Miriam,” AFSM. Page 13: Stela dedicated to the god Almaqah, Marib, 2nd–3rd century CE, 44 x 21 cm, National Museum of Sanaa, Photo © Paris, Phillipe Maillard; images right column, courtesy of AFSM. Page 14: Image courtesy of AFSM. Page 15, top to bottom: a) Three incense burners, Marib, Baran Temple, 7th century BCE–1st century CE, limestone, H. 30–55 cm, Marib Museum, Bar 1197, 404, 843, and 873. In front, a votive altar with two compartments, possibly from Dhamar. 3rd–4th centuries CE, limestone, 18 x 31 x 16 cm, Sanaa, National Museum, YM 8777. b) Stela depicting an offering to the sun goddess Shams, Tanim, ca. 1st century CE, alabaster, 20.6 x 10.5 x 4 cm, lent by the National Museum, Sanaa, YM 386. c) Stela depicting female holding a sheaf of wheat, al-Jubah, 1st century BCE, alabaster, 53 x 34 x 5.5 cm, lent by the National Museum, Sanaa, YM 71. d) Ibex frieze, Marib, 5th century BCE, 39 x 53 x 35 cm, lent by the Marib Museum, BAR 906. e) Gold and jewelry from South Arabia and the Mediterranean found in collective burials, Jabal al-Lawdh, Ibb Museum. Pages 16–17: Statue of Madikarib, Marib, 6th century BCE, bronze, 93 x 27 cm, H of head 15 cm, National Museum, Sanaa, YM 262. All other images courtesy of AFSM. Page 18: Bronze head of a man, Ghayman, possibly 2nd century CE, bronze, 20.8 x 17.5 x 18.5 cm, The British Museum, ANE 1937-6-16. Telegram, Wendell Phillips's Tamna field book, and other photographs courtesy of AFSM. *Caravan Kingdoms: Yemen and the Ancient Incense Trade* is organized in cooperation with the Ministry of Culture and Tourism of the Republic of Yemen, and with the American Foundation for the Study of Man, Falls Church, Virginia. Major funders include Mrs. Richard Helms, Friends of the Freer & Sackler Galleries, Hunt Consolidated, Inc., Occidental Petroleum Corporation, U.S. Embassy in Sanaa (Yemen), Mr. Hossein Afshar, and Canadian Nexen Petroleum Yemen. The catalogue is made possible by the Social Fund for Development of Yemen. **Once Upon A Time in Hong Kong** *Dragon Inn, A Better Tomorrow, Once Upon a Time in China, Hard Boiled, Temptation of a Monk, Ashes of Time, Chungking Express: Photofest. Love Eterne, Come Drink With Me: Celestial Pictures. Hu Du Men, City of Glass: Golden Harvest Entertainment Co., Ltd. Golden Chicken: Applause Pictures, Ltd.*

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Asian Games: Games with a Past

Page 27: Plate for puzzle and board game, Mysore, India, brass, 22.9 x 17.8 cm, © copyright of the British Museum. Page 28: Dasavatara garjifa, Andhra Pradesh, India, late 19th century, paper; painted and lacquered, card diam. 4.9 cm, private collection. Page 29: Caturanga Sudhakarah in Kanada script, Mysore, India, 19th century, ink on paper; 20 x 34 cm, The British Library, Or. 15082, by the permission of the British Library. Page 30, top: Game board, India, third quarter of 17th century, wood, painted, varnished, and gilded with metal hinges, 43.8 x 36.5 x 0.6 cm, The Metropolitan Museum of Art, Louis E. and Theresa S. Seley Purchase for Islamic Art and Rogers Fund, 1983 (1983.374), photograph by Bruce C. Jones, photograph © 1993 The Metropolitan Museum of Art. Page 30, bottom: Pachisi cloth, India, 18th century, velvet with gold wire, 30.5 x 30.5 cm, private collection. Page 31: Stick dice, India, 19th century, various materials, 2.5–10.2 cm, private collection. Page 32, top: Tiles used by descendant of Confucius, China, 19th–early 20th century, wood with shell lamina, 3.5 x 2.3 x 1.6 cm, Mahjong Museum. Page 32, bottom: Two shells from shell-matching game with *Tale of Genji* decoration, Japan, Edo period, 18th century, wood, paper, shell, pigment, each 4.5 x 11.5 x 8.5 cm, Kozu Kobunka Kaikan Museum, 6A-23. Page 33: Game of Animal Enclosure (*wei chou*), China, Qing dynasty (1644–1911), before 1902, ivory, pigment, card board, cloth, largest 15.9 x 3.8 x 0.4 cm, American Museum of Natural History, 70/4859, photograph by J. Beckett. Page 33, bottom: Playing cards (*unsum karuta*), Japan, Edo period (1618–1868), 19th century, ink and color on paper, 8.3 x 5.5 cm, Tokyo National Museum. *Asian Games: The Art of Contest* was organized by the Asia Society, New York. Major support was provided by the National Endowment for the Humanities and the National Endowment for the Arts. Additional support was provided by United Airlines. Funding for the Arthur M. Sackler Gallery presentation was provided by the Friends of the Freer & Sackler Galleries. **High Wire Act: Mei-ling Hom** Pages 34–35: *Cloud Elements* installation, Fleisher/Ollman Gallery Philadelphia, spring 2004, photography © by Gary McKinnis. Pages 36–37: The artist at work in her studio. Page 37, right: *Billowing Clouds in the Pine Valley* by Dong Bangda (1699–1769), China, ink and color on paper, 18.5 x 148.5 cm, Purchase F1980.98. Pages 38–39, left to right, details of installations: *Ancestral X*, 1991, wood, earthfelt, Chinese spices, shrine candles, haw flakes, vellum, 4.2 x 1.8 x 2.74 m, Institute of Contemporary Art, Philadelphia, photography © by Gary McKinnis. *Floating Gold Mountain*, 1998, hex netting and Thai Sa paper (mulberry paper), photography © by Graydon Wood. *Cultural Space*, 1998, wire, wood, rice, seaweed, styrene, 3.6 x 9.1 x 15.2 m, Delaware Center for Contemporary Art, Wilmington, photography © by Gary McKinnis. *When Fishing for Treasure Don't Pull Out a Girl*, 1991, wood, plastic netting, rubber, fish, 3.6 x 2.7 x 3.6 m, Delaware Art Museum, Wilmington, photography © by Gary McKinnis.

American Beauty: Women on the Verge of the 20th Century Page 41: *Portrait of a Young Girl* by Thomas Wilmer Dewing (American, 1851–1938), 1888, oil on canvas, 34.5 x 25.1 cm, Gift of Charles Lang Freer, F1893.1a. Page 42: *The Carnation* by

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Acquisitions: Ikat from the Guido Goldman Collection Page 46: Wall hanging, Bukhara, Central Asia, 1875–1900, warp-faced plain weave; silk, cotton, wool, overall 231 x 1150 cm, Gift of Guido Goldman, S2004.84. Pages 48–49, left to right: Wall hanging, Bukhara, Central Asia. 1800–50, warp-faced plain weave; silk, cotton, wool, overall 246 x 211 cm, Gift of Guido Goldman, S2004.83. Textile, Central Asia, 1850–1900, warp-faced plain weave; silk, cotton, wool, overall 198 x 28 cm, Gift of Guido Goldman, S2004.79. Textile, Central Asia, 1850–75, warp-faced plain weave; silk, cotton, wool, overall 234 x 33 cm, Gift of Guido Goldman, S2004.89. Wall hanging, possibly Samarkand, Central Asia, 1850–75, warp-faced plain weave; silk, cotton, and wool, overall 204 x 140 cm, Gift of Guido Goldman, S2004.88. Wall hanging, Central Asia, 1800–50, warp-faced plain weave; silk, cotton, wool, overall 229 x 39 cm, Gift of Guido Goldman, S2004.87. Pages 50–51, left to right: Wall hanging, Central Asia, 1875–1900, warp-faced plain weave; silk, cotton, wool, overall 178 x 1109 cm, Gift of Guido Goldman, S2004.82. Wall hanging, Central Asia, ca. 1900, warp-faced plain weave; silk, cotton, wool, overall 203 x 142 cm, Gift of Guido Goldman. S2004.90. Textile and detail, Central Asia, silk velvet, overall 678 x 41 cm, Gift of Guido Goldman, S2004.78. Wall hanging. Iran, 1850–1900, warp-faced plain weave, silk, cotton, wool, overall 168 x 109 cm, Gift of Guido Goldman, S2004.86. Source: Kate Fitz Gibbon and Andrew Hale, *Ikats: Splendid Silks of Central Asia* (London: Laurence King Publishing in association with Alan Marcuson, 1999).

Focus Page 52: Detail, *Waiting Groom*, Iran, ca. 1500, opaque watercolor and gold on paper, overall 16.8 x 97 cm, Purchase F1954.26. Text © Orhan Pamuk, 2005. Page 54: Anne J. van Biema papers, Freer Gallery of Art and Arthur M. Sackler Gallery Archives. Page 55, top right: Detail, robe, Turkey, first quarter of 17th century, Seraser silk fabric, silver-thread ground, gilt-metal thread, cotton lining, satin trim, 136 x 117 cm, Lent by the Topkapi Palace Museum, Istanbul, 13/352. Bottom left: London © Getty Images.

Endnote Cixi, Empress Dowager of China (1835–1908). Photographer: Xunling. Freer Gallery of Art and Arthur M. Sackler Gallery Archives.

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